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THE FRONT COVER

This lithograph was used by Ringling Bros. in 1899 and was printed by the Courier Company. The original is in the Library of Congress.

CONVENTION NOTICE

The annual meeting and convention of the Circus Historical Society, Inc. will be held in Los Angeles, California from Wednesday, May 19 to Saturday, May 22, 1999. Wednesday will be for registration with the formal program beginning on Thursday May 20 and concluding on Saturday May 22.

Put the dates on your calendar and make plans to join us in Los Angeles. Feld Entertainment's new tent

show will be the convention circus.

Details about the hotel and program will appear in the January-February *Bandwagon*.

ARTHUR STENSVAD DEAD

Arthur E. Stensvad, the last of the ten founding members of the CHS, died on July 18, 1998.

ISLA MILLER DEAD

Isla Marie Miller, wife of D. R. Miller, died on October 2, 1998, at age 81.

Affectionately known as the First Lady of the Circus, she with her husband D. R., owned the Kelly-Miller and Carson & Barnes Circuses.

NEW MEMBERS

4150

Stephen G Young

Frank E. Kalupske 418 10610 W. Edgerton Ave. Hales Corners, WI 53130	51
Hales Corners, WI 55150	
Colette Gehrke 418 1025 W. Dakota Fresno, CA 93705	52
Patrick Pate 41: 6404 Sprunica Ridge Rd. Nashville, TN 47448	53
John J. Correia 41s 215 Morgan Ave. Palmyra, NJ 08065	54
Stewart O'Nan 41 567 Lovely St. Avon, CT 06001	55
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Marvin L. Jones 4070 Kansas St. #113 San Diego, CA 92104	4157
Kirk Hinman 12700 Lake Ave. #1603 Lakewood, OH 44107	4158
Mary Jane Brock 765 Park Ave. New York, N. Y. 10021	4159
REINSTATED James E. Lavender, Jr.	3872

NOTICE TO ALL MEMBERS AND WRITERS FOR BANDWAGON

2627 Pleasant Run Dr.

Richmond, VA 23233

Bandwagon is now indexed to the International Index to the Performing Arts (IIPA) and is available online to subscribers of Chadwyck-Healey, Inc. (CHI). Based in Alexandria, Virginia, CHI is a publisher of reference and research materials utilizing various inedia, including electronic, indices, and print. Among its products are electronic indices of periodicals related to the arts, theater, and entertainment including IIPA. Its customers are institutions such as libraries, colleges, and universities that subscribe to IIPA. They may also obtain full text copies of individually indexed articles via the Internet, CD-ROM. paper, facsimile, or other delivery system.

Circus Historical Society and CHI have entered into a five-year agreement whereby text-only portions of *Bandwagon* will be made available through CHI to its subscribers. The Society will be compensated by CHI, the aniount varying from time-to-time depending on how often and in what format CHI subscribers request *Bandwagon* articles.

Writers should be aware that in submitting material for our journal, not only will it be published in *Bandwagon* for traditional mailing to CHS members and subscribers but it will also be available through CHI to its subscribers. In effect, the agreement is a way to expand the paid circulation of *Bandwagon* and possibly increase membership in the Society.

10 Seminole Ave.

Weymouth, MA 02188

CAMBLS. III SHIPS OF THE DESIRE

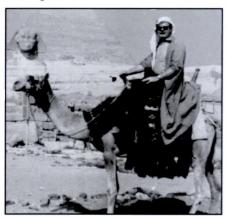
PART ONE By Richard J. Reynolds, III

Preface: The idea for this paper was an unpublished and incomplete manuscript found among the files of animal keeper and chronicler Bill Johnston when he died in 1994. It and other Johnston manuscripts were subsequently sent to the editor and some have been published in Bandwagon. The editor found that the camel piece, however, was not comprehensive enough for publication. After a stab at enlarging and improving it on his own, the editor sent it to this scribe for a complete remake. So, with thanks to the late Bill Johnston for the idea and the editor for his input, here goes!

Camel-like animals appeared in the early Eocene Era in North America, some forty to fifty million years ago. Toward the end on the Tertiary Period, two million years ago, camels migrated to Eurasia. By the end of the Glacial Period they had become extinct in North America (their original habitat). But, they did leave some relatives in South America. We refer to the llamas.

There are four of them: two wild (the

Bandwagon's two camel riding editors. Fred D. Pfening Jr. in Egypt in 1975. Pfening Archives.



guanaco and the vicuna) and two domesticated (the llama and the alpaca). This paper, however, will be devoted to the Old World "ships of the desert."

Camels play a leading role in the history of man's interrelationship with animals. Indispensable to our romantic images of the Near East and Central Asia, camels project an inscrutable, disdainful, and stubborn air. Except for males during the breeding season, they are usually non-aggressive animals. However, camels are not without weapons and can deliver a powerful kick and terrible bite, either capable of severely wounding or killing a man. Their reputation has not been helped by their penchant for spitting their vile saliva and partially chewed cud upon those in their disfavor. Some writers have described them as stupid, but others who have worked and lived closely with them have said that, in their own way, they are quite intelligent, smarter even than horses. Despite whatever shortcomings they might have, camels have proved themselves to be a dependable and useful beast for mankind.

In addition to being used as riding animals in many parts of the world, camels have pulled plows and wagons, toted the mail, and carried men into battle. Possessed of great stamina, they are well adapted to carrying heavy loads over rough terrain under the harshest of climatic conditions. They have thus afforded a means of commercial transport in parts of the world where none would exist otherwise. Camel milk, flesh, hair, wool, and hides have, respectively, fed, clothed, and sheltered man. The beast's exceptionally dry manure is

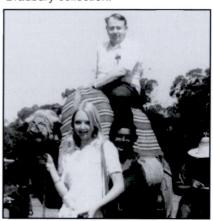
an indispensable fuel in arid areas where there is no firewood. They have entertained us with their sporting fights and races and their appearances in acts, pageants, and parades, not least the circus.

Today there are two species of camels: the dromedary or one-humped (Camelus dromedarius), also called the Arabian, and the Bactrian or two-humped (two forms: Camelus bactrianus and Camelus bactrianus ferus).

DROMEDARY CAMELS

Presumably, there was once a true wild dromedary camel, possibly in Arabia, but it has been extinct for many thousands of years. The dromedary is known to recorded history only as a domestic animal though some of them have become feral, i.e., a domestic critter gone back to the wild, as it were, in the manner of the so-called wild horses of the American West.

Joseph T. Bradbury in Tangier, Morocco, June 18, 1975. His daughter Kitty (then age 16) holds the reins. Joe Bradbury collection.



Ancient Arabia was where the dromedary camel first turned up. And, it was domesticated so long ago that the date cannot be better fixed than to say that it happened perhaps as far back as 4,000 B. C.¹

There is a tendency to synonymize the dromedary camel with Egypt and to picture the beast with the great pyramids or Sphinx in the background. Though that makes a romantic portrait, the authorities are not in agreement whether camels were familiar animals to the Egyptians when they built those great monuments between ca. 2,700 and ca. 2,450 B. C. Let us take a moment to look at the evidence or lack thereof.

In 1798 Napoleon Bonaparte conquered Egypt and held it for three years. His occupation was enlightened, for he sent in a corps of one hundred and fifty-four intellectuals: scientists, archeologists and the like. It was they who "rediscovered" the wonders of the Pharaonic millenniums, and Egyptology burst like an intellectual meteor upon western culture.2 Its influence was profound, affecting architecture, arts, and entertainment, including the circus as described by Stuart Thayer in his paper, "The Egyptian Influence on the American Circus," Bandwagon, January-February, 1972. Thayer pointed out that the camel was central to the Egyptian themes portrayed by circuses. But, how long had the camel been an Egyptian animal?

Napoleon's savants discovered paintings on the walls of Egyptian tombs depicting in great detail the domestic animals used by those ancients. However, the camel was conspicuously absent. Such evidence by omission must have influenced the French naturalist, Monsieur

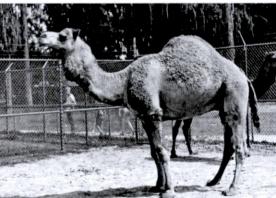
Desmoulins, who, writing in 1823, made a strong case that the camel did not cross the Isthmus of Suez into Egypt until the third century A. D., brought there by Arab expansion. Until then, or so he held, the dromedary was unknown west of the Nile.³ Desmoulins, however, must have overlooked the Good Book.

In Genesis, (Chapter 12) it is written that when Abraham visited Egypt, the Pharaoh

offered a gift (bribe), including camels, to the Patriarch in return for his wife Ruth. Archaeologists would date that at about 1,900 B. C. Perhaps the dromedaries offered to Abraham had been sent to the Pharaoh as a gift from Arabia but were otherwise unknown along the Valley of the Kings? One of our popular encyclopedias states that the Egyptians did not begin "using" camels until about 500 B. C..4 That coincides with the time of the invasions by the Assyrians and later the Persians, both of them Asian peoples to whom the camel was by then a well known and well used domestic animal. Another encyclopedia holds that camels did not become "common" in Egypt until the time of the Roman conquest, beginning in 30 B

In her 1995 camel monograph, Noble Brutes: Camels on the American Frontier, Eva Jolene Boyd reported that more recently discovered archeological evidence (figurines and carvings depicting camels) put our subject animal in Egypt as early as 3,000 B C.6 Nevertheless, the question remains: How well did the Egyptians know the camel that far back? Perhaps the answer lies in the extent to which the animal was seen or used. Maybe only the kings, pharaohs (a title of later usage), or other higher ups kept early ones with the animal not becoming a common Egyptian beast of burden until millenniums later. It bears mentioning that the Egyptians were late in adopting many innova-

Classic pose of the dromedary camel, this one at Jacksonville, Florida zoo ca. 1970. Author's collection.



tions commonly used by peoples east of Suez. The horse and chariot were such.⁷ The burden-toting camel would appear to have been another.

From Arabia, man has spread the dromedary in all directions. He established it as far to the east as Pakistan, Afghanistan, and western India. In the North he made it part of the scene in Palestine and Asia Minor (present Turkey) and the arid lands around the Caspian and Aral Seas of former Czarist Russia. To the west, it entered Egypt, as noted above, and from there it spread throughout North Africa. The beast is endemic to Arab Muslims. Wherever they went it is fair to say so did the dromedary camel, introducing it as far west as Spain during the Moorish conquest of 711-718 A. D.8 In the fifteenth century, either the Portuguese or Spaniards introduced dromedaries to the Canary Islands in the Atlantic Ocean off the northwest coast of Africa where they thrived.9 Southwardly, the animal has been established as far down Africa's East Coast as arid northern Kenva.

Like domestic horses, different breeds of dromedaries have been developed for different purposes: plump heavy, and slow ones for carrying heavy loads; light, long legged, and fast ones for riding and racing. Thoroughbred dromedaries fetch high prices, as do unusual ones such as a four-humped example that, many years ago, brought \$10,000 at an Arabian market. 10

No single family influenced the Renaissance more than the Medicis who dominated Florence, Italy from the 1400s to the 1700s. They were renowned for their political and commercial leadership. Their arts

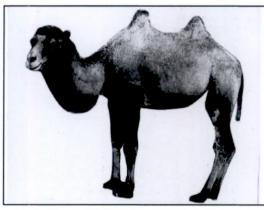
patronage benefited the likes of Michelangelo and Raphael. And, one of them was a camel enthusiast. He was Ferdinando de Medici or Tuscany's Grand Duke Ferdinand II (1610-1670). About 1650 he brought dromedaries to Italy for use around Pisa in Tuscany. This group totaled one hundred and ninety six in 1789 and some one hundred and seventy by 1810. Descendants of these camels survived until World War II.¹¹

In Spain the camels imported by the Muslims hung on in the southern part of the country for some eight hundred years, well after Spain's final ousting of the Moors in 1492. However, they were extinct there by the end of the eighteenth century. So, in 1829 another group of dromedaries was taken to Spain and released in the Guadalquivir River delta, south of Seville. Their descendants hung on until 1950 when the last five of them were stolen. 12

Dromedaries were ideal for explorers and colonizers of hot arid lands. In 1906 the Germans took them to South-West Africa. Between the 1860s and 1880s hundreds of dromedaries were sent to Australia, which made extensive use of them in its thirsty western and central areas. So well did the animals do there that they have become firmly established as feral animals of the great outback. Our own American West saw camels, about which more in a subsequent installment—the Australian camels too.

About a hundred and fifty years after Columbus had sailed the ocean blue, the Spaniards introduced Old World camels to the Western Hemisphere. A certain Juan de Reinega from the province of Vizcaya personally footed the bill for a shipment of the animals from Spain to Peru. We assume they were dromedaries, descendants of those established on the Iberian Peninsula by the Moors. Moreover, we figure this was probably around 1650 because a naturalist, Father Acosta, saw some of them at the foot of the Peruvian Andes toward the end of that century. They had been abandoned because it was easier to make the natives tote burdens. 13 Inevitably, we would think, these expatriated camels must have encountered their smallish cousins, the domesticated llamas that abounded in the Andean foothills. This would have marked the first meeting between New and Old World representatives of the family Camelidae. And, it happened three hundred years ago!

The Spaniards also took camels to Venezuela. That too was unsuccessful. Better luck was had in Cuba.



True wild Bactrian camel (male) at Beijing Zoo, China, ca. 1986. Note the slender build and small humps. Author's collection.

Seventy camels were used in the 1840s to support Cuban copper mining operations. Later, they saw duty in the sugar cane fields. 14

Despite a measure of Spanish success in Cuba, the humid environment of the tropics is less than ideal for camels. The British found that so in Jamaica. An insect, the "chigger" or "chiqua," infested the feet of the animals, and they could not work. ¹⁵

We can only speculate that these South American and Caribbean camels were dromedaries, though that seems highly likely. And, so far we have concentrated on that species. However, there is another, the Bactrian.

BACTRIAN CAMELS

Unlike the dromedary, the Bactrian or two-humped camel of central Asia still exists as a true wild animal. Remnant populations of the pure wild camel (not interbred with domesticated animals) may be found today in Mongolia's vast Gobi Desert and in limited areas of Xinjiang (Sinkiang) Province in far northwestern China. Once suspected of being feral, scientists now know conclusively (based on genetic studies) that this wild Bactrian is indeed a true wild animal. Not only is it more slender appearing, with two smallish humps, but it is also genetically distinct from its domesticated relative.16 Today the true wild Bactrian camel is one of the rarest wild animals on earth.

No example of the wild two-humped camel has ever been seen in captivity in the West, although it has in China. In 1959 the Chinese captured two young ones. They were said to have been taken in Chinese Inner Mongolia. Now, that province is almost a thousand miles east of the presently known Chinese population of wild camels in Xinjiang. Hence, if they were truly wild camels (instead of domesticated ones gone feral), they must have come across from Mongolia. Forty years ago the extreme easternmost range of the wild Bactrian

population might have just reached the border of Mongolia with Chinese Inner Mongolia. Regardless, at least one of the two captured in 1959 was sent to the Beijing zoo. Presumably, it was one and the same as the male wild Bactrian listed in that zoo's reports of 1964-1967. Because of the so-called Cultural Revolution, the West got no reports from Chinese zoos for a number of years. However, a resumption of contact in 1973 and 1974 revealed that the Beijing zoo still had the 1959 or other wild Bactrians. Another male arrived in that zoo on October 10, 1977 and was still there on December 30, 1996.17

Like the dromedary, the Bactrian camel has also long been domesticated. According to Desmond Morris in his Mammals (Harper & Row, New York, 1965), the Bactrian camel was in man's service at least as far back as 857 B. C. In that role it made its way from Mongolia and Northern China northward into Siberia and westward along the ancient silk route through present Kazakhstan, southern Russia, and into present day Turkey. This includes some of the coldest and harshest land on earth with the result that the domesticated two-humped camel presents a massive and shaggy appearance.

The Swedish naturalist Carolus Linneaus (1707-1778) gave the name "Bactrian camel" to the animal. Born Carl von Linne, he was the father of systematics, the method by which Latin names are assigned to all plants and animals. Along the way, in 1758, he selected "bactrianus" for the two-humped camel because he figured it originated in Bactria, an ancient land around the northern border of present Afghanistan. 18

However, by the time of Linneaus that area was home only to domesticated camels. One hundred and twenty years would pass before the true origin of the Bactrian camel became known. Credit for that goes to the famed Russian explorer Nikolai Mikhailovitch Przewalski (1839-1888) who was sort of a one man Lewis and Clark of northern Asia. In 1878 he found the wild two-humped camel living in the Gobi desert of Mongolia. 19 It became Camelus bactrianus ferus. Linne's domesticated form remained

HYBRID CAMELS

simply Camelus bactrianus.

Both the dromedary and the domesticated Bactrian occur in the land lying from Turkey on the west to the Aral Sea on the east. And, where they overlap, crossbreeding is common. The result is usually a stronger and larger animal. However, as is often the case with hybrids, they do not successfully reproduce when bred with one another. The adults are either sterile or they produce weak youngsters. This can be overcome by breeding the hybrid to a pureblooded animal. Bactrian-x-dromedary hybrids have been produced in captivity in the West. Crandall described a hybrid that was at New York's Bronx zoo from 1941 until 1957. It was bred and born in the St. Louis zoo and had only a single hump with a slight depression at its top which was not readily apparent because of the covering hair.²⁰ More recently (1988) a hybrid (bactrian x dromedary) was

born on Ringling-Barnum's Blue Unit at Fresno, California. And, the Missouri cameleer, Dave Hale, had a hybrid on his Cape Girardeau, Missouri farm in mid-1998.

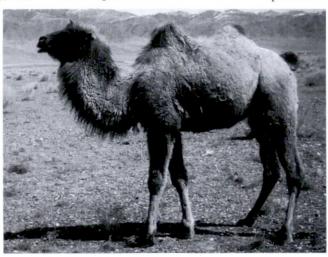
No discussion of hybrids in the family *CAMILIDAE* can omit the extraordinary one born in mid-January 1998 at the camel reproduction center in Dubai, United Arab Emirates. It is a cross between a male dromedary camel and a female llama. (In the photos published by *BBC News*, the mother looks more like a gua-



Domestic Bactrian camel with Carson & Barnes Circus, Barnesville, Georgia, October 9, 1988. Note the much larger humps and more massive body. Author's collection.

naco, one of the two wild types of llamas.) Conceived via artificial insemination, the youngster is called a "Cama" and has been named "Rama," inevitably, "Rama the Cama." It is without a hump but does have the longer ears and tail of the camel. The Dubai breeding center bred another hybrid where the sire was a llama and the dam a camel, i.e., the reverse of baby "Rama." That one was expected in mid-1998. The purpose of these crossbreedings is to obtain an animal stronger than a llama but more manageable than a camel.21 To close the discussion of camel hybrids, we cannot help but imagine the metaphorical and hyperbolic extravagance to

Wild Bactrian camel at Gobi-Altai Almag, Mongolia. The forehead is flatter than in the domestic Bactrian. Photo by, and courtesy of, Dr. Richard P. Reading in 1997 ©.



which an old time showman would have been driven had he possessed "Rama the Cama."

PHYSICAL CHARACTERISTICS

Camels are among the world's largest land mammals. Both species commonly stand seven feet to the top of the hump. In February 1902 Carl Hagenbeck claimed to have a male (gelding) dromedary standing 8 feet, 4 inches to the

top of its hump. He offered it to the Ringling brothers, averring that it was the tallest camel he had ever had or seen. Both sexes of both species may weigh from 1,500 to over 2,000 pounds. One particularly huge female "baggage toting" dromedary at the Bronx zoo must have enjoyed the good life there, for she tipped the scales at a whopping 2,255 pounds.²²

Camels normally mate between January and March. The males are very aggressive during the rut and at that time can injure or kill people with their teeth. The gestation period is ten to twelve months in the dromedary and twelve to thirteen months for the Bactrian. An analysis of camel's milk showed that it is comprised of 6.4% fat, 4.5% lactose, 6.3% nitrogen substances, and 0.9% ash. When milked, females can produce anywhere from four to ten liters per day. It is considered good for human consumption and tasty too. Likewise, camel steak. Per 100 grams it has only 1.8 of fat while offering 20.7 of protein. Compare that to beef steak, which has 12 grams of fat and 21 of protein. Healthwise, the camel wins

> that comparison hands down. In fact, the Central Australian Camel Industry Association hopes to develop a market for the meat in nearby Southeast Asia.²³

> Colorwise, the wild Bactrian camel ranges from dark brown (almost black) to lightish gray. The dromedary is usually a light brown or khaki color. Camels can be pure white as well. There are even dromedaries that have spots similar to their

cousins, the domesticated llamas. At this writing the Catskill Game Farm in New York exhibits six spotted dromedaries. According to cameleer Dave Hale, these oddly patterned camels occur in the Saharan nation of Chad with a group of them having been installed on Gran Canaria in the Canary Islands from whence came the ones for Catkskill. However, neither they nor the pure white camels are separate forms. They are merely color variations.

How long can a camel go without water? Longer than a man but not as long as people may think. In a controlled test, one camel was kept in the desert for eight days without water. It lost twenty-two percent (22%) of its body weight without expiring. Though very emaciated, it did not seem very sick. It was then given water, which it consumed, one bucket after another, until it once again had a normal appearance. It is thought that a camel can lose a fourth of its body weight in the blazing sun before dying from thirst. 24

LONGEVITY

Camels are long lived. Russian officers in the Crimea have claimed that individuals can make it as long as seventy to one hundred years.25 However, that taxes credulity. First off, such longevity would top all other land mammals, including elephants, hippos, and chimps, the only ones reliably known to have passed or come right to the edge of sixty years in man's care. We would offer that fifty is more likely tops for a camel. Marvin Jones is registrar emeritus of the San Diego zoo and the world's leading authority on the longevity of captive animals. His records reveal that a female Bactrian holds the most reliable record for both species. She arrived at the Copenhagen zoo on February 18, 1933 and lived there until sold on July 24, 1968, a longevity of 35 years and 5 months plus additional time in the hands of the unknown purchaser. Another female Bactrian lived in the London zoo from April 4, 1941 until her death there on July 19, 1971 or 30 years, 3 months, and 15 days. The zoo record for the dromedary is held by an animal received at the Philadelphia Gardens on April 4, 1914 that died

there on September 5, 1942 (28 years, 5 months, and 1 day). In July 1998 cameleer Dave Hale had at his Cape Girardeau farm an ancient female dromedary, which he figured was then about forty-five years old. It had been acquired by him many years earlier from the Ringling circus.



N. M. Przewalski, the Russian explorer who discovered the wild Bactrian camel and the Mongolian wild horse that was named for him. Author's collection.

CAMELS IN WAR

Camels have played significant roles in man's great conflicts. Their military use dates from the time of the ancient Midianites of western Arabia. Those descendants of Midian, one of Abraham's sons, used camels for their incursions into Syria and Palestine.²⁶

The Persian leader, Cyrus the Great, employed camels to defeat Croesus and his Lydians at the battle of Sardis in 546 B. C. The Lydian cavalry was a superb fighting force. The opposing Persians had a large camel corps, which they used as pack animals supporting their army. Cyrus knew that horses unfamiliar with camels panicked at the sight of them. So, when he saw the huge Lydian cavalry massing for attack, he ordered his camels brought up from the rear and had his cavalrymen

mount them to form his front line. When the opposing forces converged and the Lydian horses saw and smelled the camels, they panicked and scattered. The Persians won the battle and as a result extended their rule over present day Turkey.²⁷

Much later, during the early development of light artillery, the Persians formed camel cannon units. Each consisted of two dromedaries, three men, and a small cannon. Two men rode one camel with half the equipment while the other beast toted the cannon, the gunner, and the rest of the gear. The artillery piece was made to fit atop a special saddle-carriage. It could be fired directly from the back of a standing animal, care being taken to aim for a high trajectory lest the beast be beheaded. However, better results were had when the camel knelt and the carriage was removed so as to rest upon the ground.28

In 330 B. C. Alexander the Great used thousands of camels, supposedly Bactrians, to haul away Persian treasures from the conquered city of Persepolis. His more recent counterpart, Napoleon Bonaparte, used camels in his 1798 conquest of Egypt. While in Cairo, Napoleon donned a turban and rode a dromedary that was later mounted and displayed for years in a French provincial museum. Another French camel corps was established in Algeria in 1843. The United States first used camels for military purposes during the 1805 Jeffersonian war with Tripoli (present day Libya). The object of the conflict was to stamp out the piracy that had been allowed by the native government to flourish along the shores of Tripoli. William Eaton, the American consul at Tunis, employed four hundred dromedaries to move an expedition of five hundred men. They traversed six hundred miles of the Libyan Desert to come up behind and capture the port of Derna on the notorious Barbary Coast.29

The Crimean War of 1853-1856 raged around the Black Sea, which is prime camel country. It pitted the Russians against the British, French, Turks, and Sardinians. The Russian town of Balaklava is located on the Black Sea between Sevastopol and Yalta. It was there, on October 25,

1854, that a six hundred-man brigade of the British cavalry staged a suicidal attack upon a well defended Russian position. The event would have long since passed into the oblivion of man's folly were it not for the British poet, Alfred, Lord Tennyson, who immortalized it in his poem, "The Charge of the Light Brigade." The legacy of the good Lord's poetry has managed to overshadow the more important fact, at least for our purpose, that the British Army used eight thousand camels during that war.³⁰

According to William M. Mann, long time director of the National zoo, the British did not do too well with camels in their Afghan War. He reported that they lost an astounding twenty thousand Bactrians in that exercise, largely from lack of proper care.³¹

The German Army used dromedaries in its colony of South-West Africa (now Namibia) to put down a revolt by the Herero people in the eastern or Kalahari region of that colony. They had turned on their Prussian colonists from 1904 to 1907, causing much mischief and embarrassment before being savagely put down. Camels were completely foreign to that part of the continent.

Nubian camel caravan bringing wild animals out of the Sudan in the 1860s or 1870s. Milner Library collections, Illinois State University. However, because it is hot and arid. ideal for dromedaries, the German army put out a call for them. Carl Hagenbeck of Hamburg, the renowned animal dealer, was chosen to provide the animals and in 1906 filled probably the largest camel order placed with a dealer this century--two thousand dromedaries for the German army in South-West Africa. The animals were collected at various ports along the Red Sea including Massawa, Djibouti, and Berbera. Lorenz Hagenbeck (son of Carl) went out to oversee the operation. Assisting him were some of the firm's top collecting agents and animal men including Wilhelm Grieger, Joseph Menges, Ernst Wache, and Matthias Walter. Loaded onto five vessels, the dromedaries shipped south on the Indian Ocean, around the Cape of Good Hope and into the Atlantic for delivery at Swakopmund on Walvis Bay.³²

Camels saw military use even as late as the Second World War. Mammologist Dr. Claude W. Leister, writing in 1943, reported that the French had used dromedaries in successful operations in the Libyan campaign and that the Russians were employing thousands of Bactrians in their theater of operations.³³ As to Libya, he was probably referring to the Free French under General Philippe Leclerc (1902-1947). Operating from Chad, they invaded Axis held southeastern Libya in March 1941 and in December 1942 sent another force to

hook up with the British Eighth Army under Field Marshal Montgomery. That led to the defeat of the German and Italian forces in Libya. The Soviet Army probably used the Bactrians to support its offensive into Iran (1941) and in its desperate defense of the Caucasus Mountains (1941-1942). And, they almost surely saw service throughout the war on Russia's sector of the vital supply line that came up from the Persian Gulf through Iran.

British forces (or, to be more accurate, British officers commanding colonial troops and expatriate Ethiopians) used dromedaries during the Ethiopian campaign of January-April 1941, World War II's only land fighting in East Africa. The objectives were to oust Mussolini's Italian Army, which had invaded Ethiopia in 1935, and to restore that nation to Ras Tafari who had anointed himself Emperor Haile Selassie I.

There is a tendency to think of Ethiopia as scorchingly hot and arid. While that is true for land along its perimeters, the interior is Alpine-like with high valleys, mountain passes, and numerous peaks from 10,000 to 13,000 feet. It is rugged, verdant country, very cold and wet. It was in these Ethiopian Highlands that the Italians would make their last stand, though with less than legendary valor. The British sent in forces from all directions: Kenya on the South, Somalia in the East, Eritrea in the North, and Sudan in the West.

According to Professor Dr. Bernhard Grzimek, the dromedaries, thousands upon thousands of them, entered from the Sudan. This was the so-called "Gideon Force." When they got up into the Highlands, the unfamiliar climate was devastating. The estimable Grzimek wrote that twenty thousand of them perished in the cold alpine air, a replay of the British camel losses in Afghanistan, as noted above.³⁴

CARRYING WILD BEASTS

Were it not for camels, many of the now familiar animals of east Africa would not have appeared as early or as frequently as they did in Europe and America. The journey of the first giraffes to England and



France began upon the backs of dromedary camels. That was in 1824 when Muhammed Ali, the 1805-1849 Ottoman viceroy of Egypt (not to be confused with the 1960s-1970s prize-fighter who adopted that name), sent out a team of Arabs to catch some giraffes. 35

The expedition was conducted in the Sudan, which Muhammad Ali had conquered in 1823 for the greater glory of Allah and the Ottoman Empire, not to mention his desire to expand his burgeoning and lucrative slave trade. It assembled at Sennar on the Blue Nile, south of Khartoum. From there the Arabs took a camel caravan to the south. They set out in the fall of 1824 and after a ten-day march were into the Sudan's savanna highlands near present Ethiopia. In those days (but not anymore) that area teemed with wild animals. They succeeded in catching two giraffe calves. To get them back to Sennar, they bound their feet together, strapped them to the backs of the dromedaries and set off on the long return march. Quite obviously the little giraffes did not spend the entire time so suspended, for they were quite tractable and would have been set upon the ground and exercised during the numerous stops along the way. Moreover, their captors were under orders from the viceroy himself to bring them back safely--else heads would have rolled, literally! As uncomfortable as their camel rides sound, the two young giraffes came through just fine. Back at Sennar, they were put aboard boats for the ride down the Nile to Alexandria. And what a lengthy ride it was, 2,000 miles owing to the river's meandering course. They reached Alexandria in the summer of 1826. The long lapse from their capture to arrival on the Mediterranean is explained by the fact that they spent much time being acclimated and cared for in both Sennar and later Khartoum.36

Muhammad Ali's objective in catching giraffes was to make of them gifts to the kings of England and France, one each to King George IV and King Charles X, respectively. Ali's motive, like much of his foreign policy, was to curry favor with western Europe, particularly since those

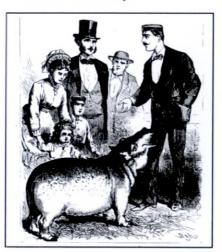
two big powers were mightily upset over his barbaric repression of the Greeks when they tried to gain independence from the Ottoman grip. Be that as it may, in 1827 the giraffes finally ended their journeys to London and Paris, being ensconced, respectively, at Windsor Castle and the Jardin des Plantes.³⁷

P. T. Barnum purchased his first hippo in 1875. It was a young female of the common or Nile species that arrived in New York on August 21 of that year. In those days hippos were extremely rare in captivity (much more so than either giraffes or Indian rhinos), and this one was only the second ever landed alive in America. The great showman would not have gotten it but for the camels that hauled it out of Africa.³⁸

Barnum's hippo was said to have been taken on the Bacha Salane (Bahr el Salam) River in upper Nubia (Sudan) by one of the animal catching expeditions that operated in that area during the 1860s and 1870s. Men such as Lorenzo Cassanova, Bernhard Cohn, Joseph Menges, and Migoletti led them. Their principals and/or primary clients were German animal dealers such as Hagenbeck and the Reiche brothers, the latter in the case of this particular hippo.³⁹

The general procedure was to go by boat to the Sudanese Port of Suakin on the Red Sea, and from there to head across the desert for the interi-

Barnum's 1875 baby hippo. It was brought out of the Sudan by dromedary camels. Milner Library collections, Illinois State University.



or. When the animal catching was done the beasts were hauled and walked back to Suakin in caravans of 50 to 100 camels. Critters such as elephants, black rhinos, giraffes, antelopes, and ostriches were simply led along. (Only the very young of such were captured because in those days there was absolutely no way to take and transport adult or adolescent examples.) Smaller creatures such as baboons, birds, and carnivores (e.g., young lions and leopards) were put in crude cages or crates and hauled upon the backs of dromedaries. Owing to the scorching daylight temperatures, the caravans traveled across the desert only in the early morning and later in the evening, moving from one oasis to the next with plenty of time to rest, water, and feed the animals in between marches. Hundreds of goats were taken along to provide milk for young animals and meat for the carnivores. Camels hauled water for sure and, we would presume, fodder for the vegetarians such as young but weaned elephants.40

Only young hippos were captured, and they, like the one for Barnum, rode in cages suspended from two stout poles stretching between two camels. We would presume the camels marched fore and aft of the cage in the manner of toting a sedan chair, although side-by-side, with the hippo suspended between them, is also conceivable. The caravan that brought out Barnum's hippo was said to have included sixty dromedary camels and forty goats, the milk from which fed the little hippo. During the day, shallow pits were dug in the sand and lined with a large tanned hide into which she was put for her daily bath. The water for such was also hauled by the camels and replenished at stopover oases.41

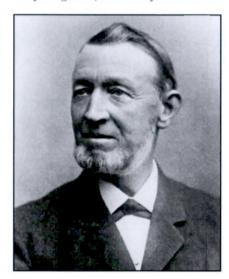
The Sudanese wild animal caravans naturally employed dromedary camels. However, Bactrians have also been used to bring back wild animals from Central Asia. Had it not been for them, neither Europeans nor Americans are likely to have seen the incredibly rare Przewalski or Mongolian horse, the only true wild horse that was still living at end of the nineteenth century. As the reader will have guessed, this animal takes

its name from its discoverer, the same Russian explorer (mentioned above) who found the wild Bactrian camel. Przewalski discovered the horse in 1879, and it was named for him in 1881.⁴²

A naturalist, Freidrich Falz-Fein, was the first to have Przewalski horses in Europe. In 1900 four wild born females were brought to his estate at Askaniva-Nova (also "Askania Nova") in the southern Ukraine near the Crimea. (Two wild born males and four more females joined them during 1903 and 1904.) Moscow also got two males in January 1901 and a female in 1902. But, Moscow and the Crimea were well off the beaten path for most western Europeans, and the English Duke of Bedford wanted some for his estate, Woburn Abbey. There he maintained a huge private, free roaming zoo, sort of a forerunner of places like San Diego's Wild Animal Park or Tampa's Busch Gardens. To get his Przewalski's horses, the Duke turned to Carl Hagenbeck and placed an order for the wild horses. Having landed that commission, the German dealer launched perhaps his most extravagant expedition ever.43

Hagenbeck employed Wilhelm Greiger to go to Mongolia via Russia and western Siberia. He made the journey in the dead of winter so as to be at the destination in the spring when the wild horse foals would be Greiger took dropped. Trans-Siberian railroad into the West Siberian Plain as far as the town of Ob on the west bank of the river with that name. (Novasibirsk is on the eastern side. At the time that famous railroad line had not been completed all the way to the Pacific). Leaving the comparative comfort of the train, Greiger traveled south some two hundred miles by sledge to Biysk (or Bijsk). At that point he had to organize a caravan of horses and Bactrian camels, as that was the only way to get where he was going. Loaded with the expedition's provisions and equipment, the caravan proceeded southeasterly Kos-Agach where it left Siberia (Russia) and entered Mongolia. It plodded across some four hundred more miles of icy desolation, facing temperatures of fifty below, before reaching its destination, the town of Kobdo (also known as Hovd or Chovd), Mongolia. There the hunting parties would be organized and sent out into the surrounding steppes where the quarry was to be found.

Spring was now at hand. Greiger employed Mongolian horsemen to pursue and round up the wild horses. At first they tried chasing and catching colts that could not keep up with the rest. But that was too rough on the youngsters, and many died from



Carl Hagenbeck, the famed animal dealer who financed the expedition to Mongolia that brought Przewalski's wild horses to the West. Author's collection.

exhaustion and stress. Next, they followed mares heavy with foals, cutting them out of the herd. Then, when the foals were dropped, the hunters simply took the babies, thereby avoiding the stress of the chase. Feeding the newborns was easy for there were plenty of domestic brood mares to nurse them.

Bactrian camel caravans conveyed the wild horses back to Siberia from whence they were shipped westward to Germany. Of fifty-two Przewalski horse colts captured by Greiger in Mongolia, twenty-eight survived to reach Hagenbeck in Hamburg on October 27, 1901. From there they were dispatched to various zoos, including a dozen for the Duke of Bedford. In 1902 Hagenbeck got eleven more, and these, together with the ones from the year before, are all that have ever been brought out of

Mongolia to western Europe. Hagenbeck sent two from his 1901 group to America. They arrived at the Bronx zoo on December 30, 1902, the first of their kind ever seen in the Western Hemisphere.⁴⁴

It bears mentioning that the Mongolian wild horses brought back by Hagenbeck in 1901-1902, plus those sent to Askaniya-Nova, likely saved the species from extinction. As of the end of 1996, their descendants numbered some 1,450 animals, all in zoos and animal parks around the world. 45 In contrast, the wild population of this animal has been reduced to a mere handful, many of questionable lineage because of interbreeding with domestic Mongolian ponies. So, in a very real sense, Bactrian camels contributed to the saving of the Przewalski horse, one of the great victories in the effort to save a species from extermination. And, it has taken place through careful management of a captive population.

"OLD JOE"

No discussion of the cultural impact of the camel can omit the Madison Avenue aspect, for the camel, like no other animal, became an enduring advertising icon. We refer to the Camel Cigarettes produced by the R. J. Reynolds Tobacco Company of Winston Salem, North Carolina, and its more recently caricatured "Joe Camel," the famed (some would say infamous) cigarette smoking mascot.

There really was a dromedary camel named "Old Joe." He belonged to Barnum & Bailey's Greatest Show On Earth. It is he who is depicted on the packs of Camel Cigarettes, a product that would revolutionize and forever change the American tobacco business. Here is how that happened.

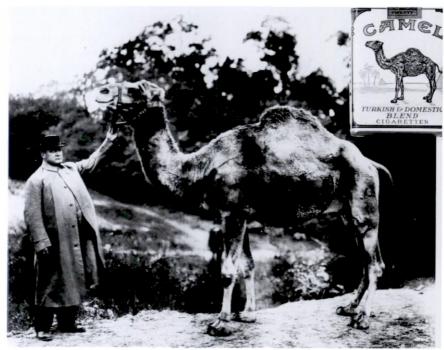
Richard Joshua Reynolds (1850-1918) was a native of Critz, a tiny tobacco farming community in southwestern Virginia. In 1874 he settled in Winston-Salem where he founded the company that bears his name. He introduced his Prince Albert "roll your own" smoking tobacco in 1907, and it became a smashing success. 46 Manufactured cigarettes that could be sold in small packs or boxes were his next major venture. They were already on the American

market, but with only limited success, when Reynolds decided to take the plunge with them. Cigarettes had originated in Turkey. The British and French picked up the habit while allied with the Turks during the Crimean War of 1853-1856. Given that background, it naturally occurred to American cigarette makers to use Turkish tobacco or blends and to select exotic brand names and artwork bespeaking the Near East. Thus we find Liggett & Myers with its Fatima brand, named after the daughter of Muhammad. That one was already a leader when Reynolds got into fray in 1913. That year he came out with Osman (named after a Turkish field marshal); Reyno (named for himself), and Red Kamel, a brand of small circulation in the Northeast that he purchased, as much as anything, to clear the field for his megawinner of that year--Camel.47

In September 1913 Reynolds gave the go-ahead for the brand name Camel Cigarettes. On twenty-fourth of that month lithographers A. Hoen and Company delivered a label for the packs. It showed a rather bedraggled looking dromedary standing in front of pyramids and palm trees. Minarets graced the back of the pack. Reynolds officials had two immediate concerns. Was a one-humped dromedary properly called a "camel" or did they need a two-humped Bactrian to fill that bill? A check of the encyclopedia assured them they were all right on that count. The second problem was the appearance of the camel. It did not sit well at all with the directors. While they pondered what to do, Winston-Salem was covered with posters heralding the imminent arrival of Barnum & Bailey for an engagement on Monday

Why not go to the circus and photograph some real camels? That idea came from Roy Haberkern, then a young stenographer for the Reynolds brothers (R. J., W. N., and W. R.) and himself later chairman of the company's executive committee. He asked R. J. for permission, it was granted, and Haberkern was off to the showgrounds on that rainy

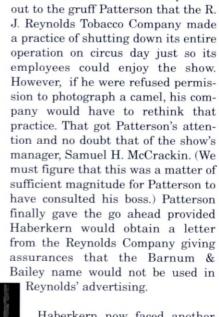
September 29, 1913.



Barnum & Bailey's dromedary camel, "Old Joe," with menagerie superintendent John H. Patterson as photographed in Winston-Salem, North Carolina on September 29, 1913 for the R. J. Reynolds Tobacco Company. The iconography on the pack has been used for 85 years. Photo courtesy of R. J. Reynolds Tobacco Company.

Monday morning. There he was referred to John H. Patterson, the menagerie superintendent, to whom he explained his purpose, namely, that he wanted the picture for the new packs of Camel Cigarettes.

Przewalski's wild horse at the Copenhagen Zoo ca. 1960. The antecedents of this animal came out of Mongolia in Bactrian camel caravans. Marvin Jones collection.



Patterson rejected the idea out of

hand using profane language to boot.

Habekern was insistent. He pointed

Haberkern now faced another problem. The offices were closed for day because of the circus. Undaunted, the young secretary climbed through a window, typed the letter, and signed R. J.'s name to it. He then secured the services of a photographer and headed back to the lot, arriving at 2:30 P. M.

That year Barnum & Bailey carried its usual complement of some fifteen to twenty camels.



Both species were represented so there were plenty from which to choose an example for a picture. And, they chose two, a Bactrian and Old Joe the dromedary. They were led outside the menagerie tent and into the rain where they were photographed one after the other. The Bactrian posed willingly but Old Joe was too curious and kept turning his head to see what the photographer was up to. Frustrated, Patterson popped him on the nose at which Old Joe straightened up, lifted his tail, and laid back his ears. In that moment the shutter clicked and history was made.

The next day the Reynolds directors examined the two camel photos and selected the one of Old Joe. It was sent to A. Hoen lithographers with instructions to prepare a new label using the photograph but expunging Patterson, the camel halter, and the background. The finished product was returned to Reynolds on October 31, 1913. It was pronounced a winner, and two months later Reynolds sent an order to A. Hoen for one million labels with Old Joe's image.

Through a winning combination of good taste from blended tobaccos, innovative advertising, and slick promotion, the Camel Cigarette revolutionized the industry and became a success beyond R. J. Reynolds' wildest dreams. In the remaining three months of 1913 over a million of them had been shipped. The slogans were inticing. "The Camels are coming!" was an early one. In 1921 came the big winner, "I'd walk a mile for a Camel." In 1917, only four years after introduction, almost twelve billion Camels left the Winston-Salem factories. In 1919 it was almost twenty-one billion, and by 1924 over thirty-one billion. After eighty-five years and billions upon billions of smokes, Old Joe, the Barnum & Bailey dromedary, still graces the packs of Camel Cigarettes.⁴⁸

AMERICA'S FIRST CAMELS

It would appear that along with the familiar domesticated stock (horses, pigs, cows, sheep, and goats, none of which were native to the Western Hemisphere), dromedary camels were the first exotic mammals intentionally brought to the New World. We make a point of "intentionally" because some exotic mammals have arrived quite by accident and most assuredly uninvited. When the first ship attached rope to the new land it probably provided a gangway for that most notorious mammal pest, the rat, which scurried out of the hold. First came the black or house rat of Bubonic Plague fame and subsequently the Norway "wharf' rat. Together, those exceedingly resourceful and adaptable critters did as thorough a job of populating the new land as the white colonialists.49

We have seen above that camels were sent to South America as far back as ca. 1650. As for North America, a slave trader brought over the first two in 1701. They were landed in Virginia. Since his regrettable business dispatched him from Africa, his camels were probably dromedaries. Nothing further is known of them.⁵⁰ The next camel landed here may have been the dromedary that was shown in Boston in October 1721 and advertised as "just arrived." It or another example was shown in New York in 1739 and in Philadelphia in 1740.51

Dobbs (1689-1765), a British lord propri-North etor in Carolina, brought in some camels (presumably dromedaries) for use as burden animals on his farm. Called "Russellborough" and his house thereon "Castle Dobbs," it was located on the Cape Fear River in old Brunswick County near present Five Wilmington. years after Dobbs got his camels he was appointed Royal of the Governor North Carolina colony and held the position until his death. We do not know how his

camels worked out or what became of them. 52

A pair of dromedaries was exhibited at Stevens' Livery Stable on Wall Street on September 7, 1787. That or another pair was shown in various New England cities in the summer and fall of 1789. The male of that duo was the camel seen in Lancaster in 1793 and in York in 1796, both in Pennsylvania. What may have been the first use of camels in an American pageant or theatrical venue occurred in 1802. It was announced that for the play, "Alexander the Great" at William Dunlop's Theatre in New York on May 10, the procession in Act II would include two camels just arrived from Africa.⁵³

The first Bactrian camel landed in America in August 1826. It came here from London aboard the ship Xenophon as part of a shipment of animals. They, including the Bactrian, went to a traveling menagerie that traipsed about under a variety of names from 1826 through 1830. It is thought that

Advertisement for the exhibition of a pair of dromedaries in Boston in 1789. American Antiquarian Society collections.



To be seen at Major Leavenworth's Stable, opposite Mr. Lothrop's, State-Street,

Two C A M E L S,

Male and Female, lately imported from

R A B I

THESE stupendous Animals are most deserving the Attention of the Curious, being the greatest natural Curiosity ever exhibited to the Public on this Continent. They are Nineteen Hands high; have Necks near Four Feet long; have a large high Bunch on their Backs, and another under their Breasts, in the Form of a Pedestal, on which they support themselves when lying down; they have Four Joints in their hind Legs, and will travel Twelve or Fourteen Days without drinking, and carry a Burden of Fisteen Hundred Weight; they are remarkably harmless and docile, and will lie down and rise at Command.

Price of Admittance for a Gentleman or Lady, NINE-PENCE each.

[Abraham was all and well fickes in Age : And the Lord had hight Abraham in all Things. And Abraham feel wor his chief to was of his Hadja, that relad were all than he had. Then fault go not not Country, and is no Richards, and take a Hilly a war my fine his do to Server and Ta Country, he he count in the Server and the country and the server and the Country in th

Zebedee Macomber owned them. These animals then became the property of June, Titus, and Angevine. Their American National Caravan of 1831 advertised a Bactrian camel, presumably the same one. The 1834 edition of J. R. and William Howe's New York menagerie also listed a Bactrian camel. For 1835 that animal would appear to have gone to the Zoological Institute when it amalgamated into a single monopoly the Howes and other that menageries had previously operated independently.54

Camels began to appear in larger numbers as American traveling circuses and menageries coalesced to comprise the format familiar to more recent history. Thaver described the first large importation of camels for show business. Two groups arrived in 1848. The first one, comprising ten animals, was brought over from England for Sands, Lent & Co's American Hippoferean Arena. Some of them were used to pull that show's "Oriental Dragon Chariot," also from the United Kingdom, and were advertised as early as April 1848.55 (A British counterpart of the Sands dragon chariot with camel hitch is figured on the cover of the March-April 1998 Bandwagon.) The second camel shipment arrived the very next month--May 1848. It was for Seth B. Howes and seems to have numbered a dozen specimens. He too hooked his camels to a dragon chariot. At the end of 1848 Howes sold his camels and chariot to John Platt Crane who used them in Crane & Co.s Great Oriental Circus of 1849 and 1850. From there Thayer tracked them to James M. June's Great Oriental Circus of 1851 and then (most likely) to Joe Pentland's show of 1852.56

In 1849 (or maybe April 1850) Augustus Crane reportedly brought a herd of eleven camels into Baltimore and there is reference to another herd of eighteen landing at New Orleans in April 1850. There is an air of uncertainty about these two shipments. Together they would have totaled twenty-eight animals. Adding them to the ones we are sure of (the

To the CURIOUS.
To be feen at Mr. Townsend's Tavern.
until Saturday next, when they will
leave this Town,

Two Camels,

Male and Female, lately imported from

HESE flupendous Animals are must deferving the Attention of the Curious, being the greatest natural Curiofity ever exhibited to the Public on this Constinent. They are 18 and an Half Hands high; have Necks near 4 Feet long : have a large high Bunch on their Backs, and another under their Breafts, in the Form of a Pedellal, on which they sup-port themselves when lying down ; they nave 4 Joints in their hind Legs, and will travel 12 or 14 Days without drinking, and carry a burden of 1500 Weight ; they are remarkably harmless and docile, and will lie down and rife at Command. Price of Aimittance for a Gentleman or Lady Nine Pence each. 17.29

Ad for the two dromedaries in Newport, Rhode Island in 1789. James Cole collection.

ten to Sands-Lent and twelve to Howes, as set forth above) would have made for fifty camels brought over in just two years!⁵⁷

We now turn our attention to the Old West, for that is where the next camel news was made. Stay tuned for the next installment.

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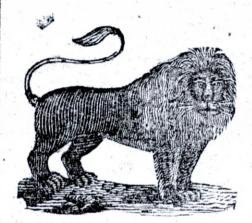
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- 2. Allin 1998, pp. 21-23 and 31-35.
- 3. Rennie 1847, pp. 227 and 233-236.
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 - 10. Grzimek 1972, p. 139.
- 11. Rennie 1847, pp. 221-222 and Grzimek 1972, p. 139. Grzimek wrote that Ferdinand de Midici imported 1,622 dromedaries to Tuscany. However, that is erroneous, for he confused the year (1622) when the young Duke first saw a camel in Florence with the number later imported by him. The number actually imported by Ferdinand II (around 1650) was nothing like as large. This was made clear by Rennie.
- 12. Rennie 1847, p. 232 and Grzimek 1972, p. 139.
- 13. Rennie 1847, p. 239-240. Rennie said that Father Acosta saw the camels in Peru "at the end of the sixteenth century." That implies a date around 1580 with the camels having been sent there somewhat earlier. Camel monographer Eva Jolene Boyd, who is also an expert on early importation of domestic animals to the New World, is of the opinion (in

litt., August 25, 1998) that the 1500s are entirely too early for camels in South America. She pointed out that the first horses did not come to the New World until 1519 (Cortes to Mexico, sixteen animals) and that the first cattle were sent over in 1521 (to Mexico) or maybe Central America). Cattle were not shipped to Peru until 1533, and we would not expect camels to have preceded them. We conclude that the problem lies with Rennie's use of the phrase "sixteenth century." We think he meant thereby the 1600s instead of the 1500s in our common understanding of the phrase. Other passages from his splendid work suggest such confusion between numerical and linguistic reference to a particular century.

- 14. Boyd 1995, p. xiv and Fleming 1909, p. 142.
 - 15. Fleming, op. cit.

Most Grand, Rich, and Rare Collection of LIVING ANIMALS.



van, most respecially inform the citizens of Boston, and the public generally, that they have erected a large and commodious building for their winter establishment, corner of Union and Hanover street, adjacent to the Green Dragon Tavern, where they are now ready for the reception of visitors.

The Animals now in this rich collection, are, the Mammoth Lion of Asia, the largest ever in this country; the Ocelet—the Ichneumon—the Lama—two full grown Camels—Ali Baba and Morgiana, of different species; one a male, the white or cream coloured of Western Tartary; the other a female, of the Turkman breed, the largest known. Also—a variety of minor Animals—Ali Baba, for the gratification of spectators, will be elegantly caparisoned after the oriental style.

The exhibition is attended with music on a good Belondy Organ, the Symphonia or Ancient Jewish Symbal, with other music. Doors open from 9 A. M. until 9 P. M. Admittance 25 cents—children under 12 years, half price. dce 22

This newspaper ad for the Grand Caravan appeared in the *Boston Advertiser* on December 23, 1820. It tells of their camels Ali Baba and Morgiana. Pfening Archives.

- 16. Fischer 1969, pp. 125-126; Richard P. Reading, "Mongolia's Wild Bactrian Camels," *The Zoo Review,* Denver Zoological Foundation, Summer 1997, pp. 10-13, Also: February 1998 interview with Richard P. Reading.
- 17. Fisher 1969, p. 126; Noel Simon, "Wild Bactrian Camel," Red Data Book, Survival Service Commission of International Union for Conservation of Nature and Natural Resources, Arts graphiques Heliographia, Lausanne, Switzerland (January 1966); Census of Rare Animals In Captivity in International Zoo Yearbook, Zoological Society of London, 1964-1974; and

Marvin L. Jones, in litt., February 1, 1998.

- 18. Grzimek 1972, p. 137.
- 19. *Ibid.* "Nikolay Mikhaylovich Przhevalsky" is the presently preferred spelling of the discoverer's name.
- 20. Crandall 1965, p. 547 and Grzimek 1972, p, 144.
- 21. Anonymous, "Meet Rama the Cama," *BBC News*, January 21, 1998 (Internet).
- 22. February 5, 1902 letter from C. L. Williams (Hagenbeck's agent) to Ringling (Pfening Archives, Columbus, Ohio) and Crandall 1965, p. 545.
- 23. Grzimek 1972, p. 144; Central Australian Camel Industry Association (brochure), November 1995, p. 4; and Rohan Sullivan, "Australian camels thrive; ranchers see opportunity," The Billings (Montana) Gazette, February 3, 1998, p. 11 A,
 - 24. Grzimek 1972, pp. 141-142.
 - 25. Boyd 1995 p. 2.
- 26. Grzimek's Encyclopedia of Mammals, Vol. 5, McGraw Hill, New York (1990), p. 88.
- 27. This account of the battle of Sardis is from the Greek historian Herodotus (c.484-c.420 B. C.) and has been repeated frequently, e.g., Rennie 1847, p. 249; Leister 1943, p. 104; and Boyd 1995, p.31-32.
- 28. Douglas McDonald, *Camels In Nevada*, Nevada Publications, Las Vegas (1983), pp. 7-8.
- 29. Allin 1998, p. 27; Boyd 1995, pp. 8-9, 26, and 31 and Leister 1943, p. 104.
 - 30. Boyd 1995, pp. 30-31.
- 31. William M. Mann, Wild Animals In and Out Of The Zoo, Smithsonian Scientific Series, Vol. 6, (1934), p. 153. There were three British-Afghan wars: 1839-1842, 1878-1879, and 1919. Mann did not specify which one.
- 32. Lorenz Hagenbeck, Animals Are My Life, translated by Alec Brown, The Bodley Head, London (1956), pp. 65-73; Geoffrey Barraclough (Editor) The Times Atlas Of World History, Hammond Incorporated, Maplewood, New Jersey (1979) pp. 239, 249 and 311; Nigel Rothfels, e-mail, February 2, 1998

33. Leister 1943, p. 104.

34. Grzimek 1972, p. 139 and Barrie and Frances Pitt, *The Month-by-month Atlas Of World War II*, Summit Books, New York (1989) p. 43.

35. Allin 1998, pp. 6, 36, and 67-70. 36. Allin 1998, pp. 19, 37, 47-48, and 67-86.

37. Allin 1998 pp. 61-67, 72, 87, and 90-91 and Wilfrid Blunt, *The Ark in the Park, The Zoo in the Nineteenth Century*, Hamish Hamilton Ltd., London (1976), pp. 74-79.

Muhammad Ali favored giraffes as gifts by which to ingratiate himself to heads of state. Besides those for the kings of England and France, he sent one in 1823 to the sultan in Constantinople (Allin 1998, p. 73). And, in 1828 he gave another to Francis II of Austria that was placed in the zoo at Vienna's Castle Shoenbrunn. See Walter Fiedler, "The Oldest Zoo in the World," *The World Of Zoos*, (Dr. Rosl Kirchshofer, editor), The Viking Press, New York (1968) p. 204 and 207-210.

We must figure that these other giraffes also started their journeys out of upper Nubia in camel caravans.

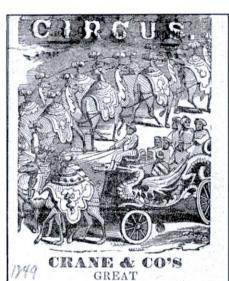
38. Anonymous, "The Infant Hippopotamus," Frank Leslie's Illustrated Newspaper, September 11, 1875, p. 5 and Anonymous, "Mr. Barnum's Latest Purchase-A Baby Hippopotamus Worth \$20,000," Cleveland (Ohio) Herald, September 4, 1875.

Barnum did not own America's first hippo (1860), though he exhibited it for a time at his museum in New York. See: Richard. J. Reynolds, III, "America's First Hippo," 1996 AZA Regional Conference Proceedings, American Zoo and Aquarium Association, Wheeling, West Virginia (1996), pp. 346-351.

39. Hagenbeck, C. 1910, pp. 8-13 and Nigel Rothfels in litt., October 27, 1998 and e-mail November 3, 1998.

- 40. Hagenbeck, C. 1910, pp. 47-54, 65-67, and 72-73 and Nigel Rothfels, see note 39.
- 41. Hagenbeck, C. 1910, p. 66 and *Leslie's* and Cleveland *Herald*, see note 38.

The first hippo seen in England



ORIENTAL CIRCUS.

Embracing by far the largest establishment ever organized, formed of the principal equestrian and gymnastic talent to be found in either continent consisting of

240 Men and Horses,

Requiring 40 carriages to convey the performers, musicians, &c. The establishment on entering town will be preceded by the monster

Newspaper cut for Crane's Great Oriental Circus of 1849 that featured his ten-camel hitch on a dragon chariot. Pfening Archives.

(London zoo, 1850, the first in Europe since the days of the Romans) exited the Sudan by going down the Nile in a boat like Muhammed Ali's giraffes did earlier (Allin, 1998, pp. 78 and 200-201). The evidence supports the conclusion that America's first hippo (1860) also went down the Nile as opposed to being toted overland by camels to the Red Sea.

- 42. Fisher 1969, pp. 101-102; Grzimek 1972, Vol. 12, Mammals III, pp. 566; and Bernard Heuvelmans, On The Track Of Unknown Animals, translated by Richard Garnett, Hill and Wang (1959), p. 52.
- 43. Crandall, 1965, p. 488-489; Grzimek 1972, Vol. 12 (see note 42); Hagenbeck, C. 1910, p. 74-89; and General Studbook Of The Przewalski Horse, Prague Zoo, Czech Republic (1997).
 - 44. Ibid.
- 45. Marvin Jones in litt., October 29, 1998. As far as this writer knows, there has never been a Przewalski horse with a circus.
 - 46. October 10, 1998 interview

with B. D. Roseboro, Forsyth County Library (North Carolina Room), Winston-Salem, North Carolina.

47. Tilley 1985, pp. 210-215.

48. Tilley, pp. 215-219.

49. Grzimek 1972, Vol. 11, Mammals II, pp. 357-362, regarding rats.

50. Boyd 1995, p.8 after Charles C. Carroll, "The Government's Importation of Camels. A Historical Sketch," Twentieth Annual Report of the Bureau of Animal Industry for 1903, Washington, Government Printing Office, 1904, p. 391 and Fleming 1909, p. 142 citing (1) A. G. Leonard, The Camel: Its Uses and Management, London (1894) and (2) G. P. Marsh, The Camel: His Organization, Habits and Uses Considered with Reference to His Introduction into the United States, Boston (1856).

The 1701 date for the camels in Virginia is highly significant because it is twenty years earlier than the year (1721) usually given for the arrival of the first camel in America (Vail 1956 p. 5). Moreover, it predates by fifteen years the arrival of the first African lion in America in 1716 as to which see: Peter Benes, "To the Curious: Bird and Animal Exhibitions in New England. 1716-1825," The Dublin Seminar for New England Folklife Annual Proceedings 1993, Boston University (1995). Therefore, the 1701 date for the Virginia camels is the earliest for any exotic animal in America save common farm animals and rats.

51. Vail 1956, p. 5.

52. Boyd 1995, p. 8 and October 31. 1998 interview with B. D. Roseboro, Forsyth County Library (North Carolina Room), Winston-Salem, North Carolina.

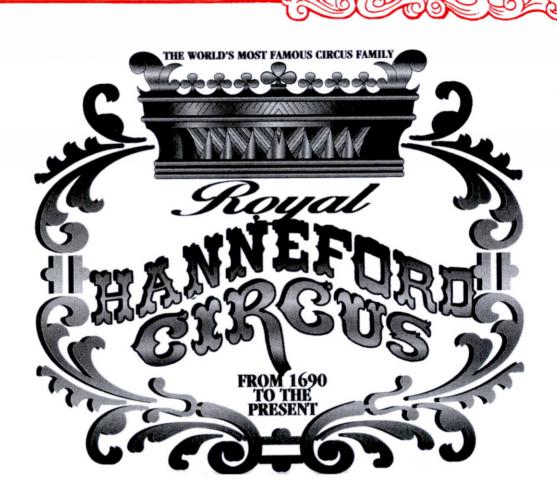
53. Vail 1956, pp. 5-7.

54. Stuart Thayer, "A History of the Traveling Menagerie In America," (Part I), *Bandwagon*, November-December. 1991, p. 70 and (Part II), *Bandwagon*, January-February 1992, pp. 32-33 and 35.

55. Thayer 1992, pp. 27 and 47. Also, Stuart Thayer e-mail January 23, 1998.

56. Thayer 1992, pp. 28, 36, 42-43 and 47. Also, Thayer e-mail January 23, 1998.

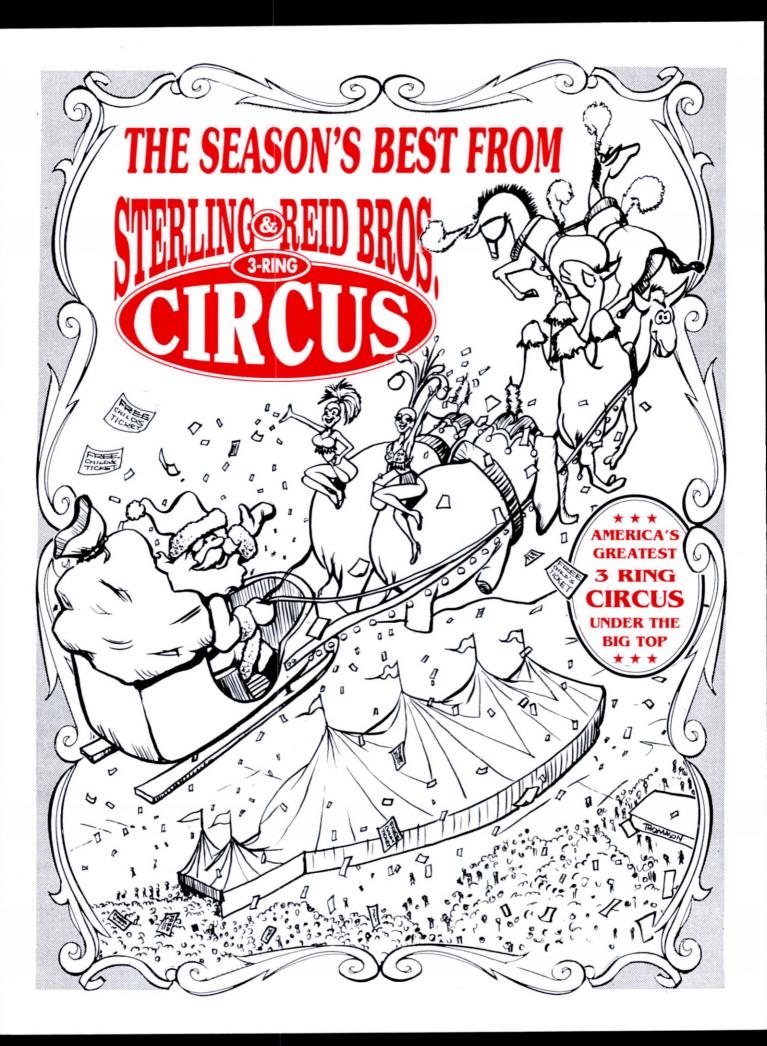
57. Stuart Thayer, e-mail January 23, 1998.



GREETING AND BEST WISHES FOR THE

Holidays and the New Year

TOMMY - STRUPPI - NELLIE

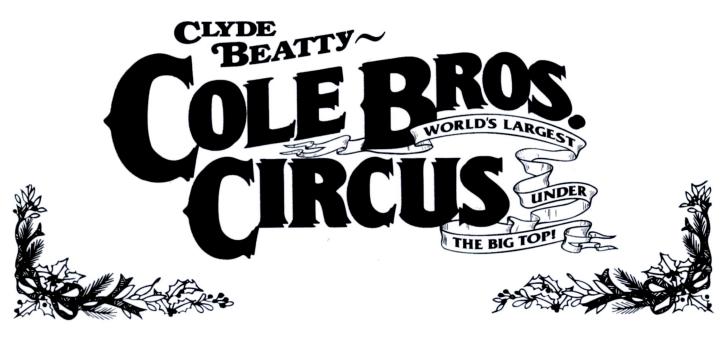




Best Wishes for a Very Happy New Year from

John & Brigitte Pugh

And the Staff and Cast of the 1998 Edition of



WARD HALL TALKS

This text combines portions of Ward Hall's talks on January 8, 1997 to the Showfolks of Sarasota Tent of the Circus Fans of America, and the Circus Historical Society at its 1997 convention. This typescript was made by Evelyn Riker from audio recordings.

I first knew Bobby Hakes, your [Showfolk's] club President, in 1950 on Stevens Brothers, I was with Bud Anderson's Seal Brothers Circus. Bud got killed that year in a truck wreck going into Miles City, Montana. We didn't know for sure what was going to happen, but everybody assumed that probably the show was going to close. About a week later we were going through some other town and saw that Little Bob Stevens, Stevens Bros. Circus, was showing there. It was a rather long jump for us that day so we had only scheduled a night performance which permitted many of us to stop and catch the matinee of Little Bob's show. He was aware of the tragedy. He asked my partner, Harry Leonard, and me if we were going to be available as he would like us to come and take over the side show. I told him that as long as the other show remained out I would stay with it. Well, on July the third in Wasco, Oregon, between shows they came and told us the show was closing that night.

So immediately, we sent Little Bob

a telegram telling him we would like to come over. We discussed already terms and asked him to wire us back in Wasco. The next morning, we decided we wouldn't wait for a wire back from him because to go to where he was that day we had to go through the town he had been in on the third. When we got to that town we went to the Western Union office and asked if a telegram had been sent to



Ward Hall, king of the side shows. All illustrations are from the Pfening Archives.

us. They showed us the telegram so we knew what to expect when we arrived on Bob's lot.

To make a long story short, of course, we finished the season over there. But there was a young fellow there, who was running the pony ride. He had a broken leg and he was hobbling around on crutches with a cast up to his hip. We got acquainted with this young fellow. He was a very nice young man. I am very pleased

The Stevens Bros. Circus side show in 1950.



CIRCUS

that I have known Bobby Hakes since then.

I was going to give a talk tonight about twenty-two specific people, I am not going to because, being the lazy person I am, I have neglected my research. But when I grew up on Dailey Brothers Circus, there were twenty two teenagers on that show. We all very close in age and those twenty two people all staved in the circus business or in show business after those years had passed. I don't remember all of them off hand, but among the names you would recognize were Larry Carden, Sonny Ohl, Corky Plunkett, Smokey Jones, Rex Williams, Oscar

Dennis, Duke Keller, and a couple of girls you might remember too. The girls I can remember very well, and I don't want to embarrass them by calling them by name, but there were Norma Davenport, and Rosemary Rojas and the all the Ray girls, one of whom is Mrs. Woodcock now. One of these days I am going to get around to really doing the research, but I have talk with Norma at length about it so we know where these people have gone and all the things they have done in between.

My first show business experience was on Cole Bros. Circus. I was fourteen. I loved the show, very impressed by it, but I ascertained at

that time that it was not a circus that would be a good place for some young person who knew nothing to try to learn the business because it was certainly stocked with long time, experienced professionals. So my tenure with it was very brief. I was in the prop department and I honestly didn't like the hard work.

The next show I was with, I was still fourteen,

was a very short-lived show. It had a very long title, Sunbrock's Super, Colossal Wild West Show and Hollywood Thrill Circus Combined. And I am sure many of you historians know the exploits of Maurice Sunbrock. The show was short lived because he got put in jail on four different counts. So, I was determined that I wanted to be with a railroad show because I knew that if you were with a railroad show you had a place to sleep. That was important to me. Also, I had heard of the reputation of the railroad show cook-houses.

I was going to school in Denver and I had a chance to go to Boulder and spend the day visiting Dailey Bros. Circus. That was in 1945. That show went on rails in '44 and at that time it was on ten cars which had been bought from Frank West's World Wonder Shows Carnival. The railroad equipment, as I understand it, was in rather bad condition. Ken Murray told me that when he had been on the West show, his sole job was to fix the railroad people so the train could move from spot to spot. Many of the West wagons that Ben purchased were never used, but left in a graveyard at winter-quarters in Gonzales

In 1945 Dailey went from ten to fifteen cars. Davenport took out a second show that year in partnership with Harry Hammill of Austin, Texas. It was called Austin Bros. and only remained out that one year. It was not very profitable for the owners, but I understand it was quite profitable for the thirteen different managers who were there during the season.

Then in 1946, when I joined Dailey Bros., it had been enlarged to twenty cars. The show was renowned for having excellent equipment, wagons,

mechanical devices, and flat cars. The coaches, most were pretty good, but I remember the car I was in. A drummer on the show, Billy Todd, played baritone in the big show band. We got on the train in Gonzales opening night and he said, "You know, I think I've slept in this car before." And he got his pen knife out and scratched the paint in the

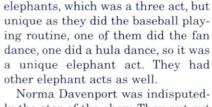
corner of the car by a berth. It had just been newly painted, and sure enough his name was etched into the wall. He said, "I slept in this car on the John Robinson show," like in 1927 or whenever, and said the car had been condemned by the railroad then.

The Dailey circus was a big show on a few cars, because no one, except a department head, slept by himself, two high berths for the performers and everybody slept two to a berth. In the band sleeper, it was three high berths. In the working men's sleeper, it was four high. They put a lot of people in those cars.

But they were the happiest days of my life. The train was the same in 1947, twenty cars, and in 1948 and 1949 it was increased to twenty five cars because the show had been enlarged to a five ring circus and had a bigger menagerie. Ben Davenport bought the Konselman polar bear act, when Konselman left the Ringling show and returned to Europe. That was the only other polar bear act on any circus until Ursala Bottcher came to the Ringling show a few years back. He also had a cat act with ten lions, the Joe Horwath act. We also had a brown bear act and by 1949 we had twenty seven elephants on the show.

We often think about the big tuskers that we see on circuses in later years, such as Colonel Joe on Vargas and King Tusk on Ringling, but Ben had a big tusker by the name of Nemo that was on the show when I got there. He did a beautiful act worked by Ray "Dog Red" Frievogel. That was a single act. In 1946 the show also had acquired

The Dailey Bros. Circus polar bear cage.



from Louie Reed the Adell Nelson

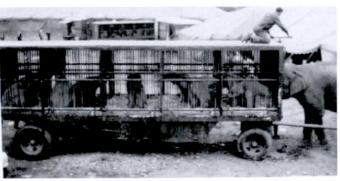
ly the star of the show. They put out paper from twenty four sheets down to half sheets on Norma. That winter of 1945-1946, she trained under the tutelage of Jean Allen. Jean's husband Eddie Allen had been the boss elephant man on some big shows, and she came to the Dailey show in 1946 from the Cole show. She brought with her some of her horses; however, Jean did not work in the performance. She had the cotton candy and the candied apple stands on the midway. Norma had worked elephants prior to 1946, but it was under Jean's teaching that she became very accomplished at doing elephant tricks.

In early 1947 Ben Davenport sent Louie Reed to India and he purchased elephants. I think he bought seven of them; I am not certain. They were shipped from Mysore, India to Elizabeth, New Jersey. I asked Norma and she said, "Yes, they came into Elizabeth because we were showing in Perth Amboy that day. They routed the show so that it would coincide with the docking of the ship so these elephants could come directly from the ship to the circus and not have to be transshipped." Among them were elephants that became Eva and Norma. I don't remember all the rest.

There was a male elephant in the group and Corky Plunkett, who at that time was married to Norma Davenport, had a partner and they had played all the big time, Radio

City Music Hall and so on, with a tremendous trampoline act. His partner in that act was a boy named Tommy Junedes, a marvelous acrobat, a fine young man who had died of leukemia the year before. So they named this little male elephant for Tommy Junedes, Tommy.





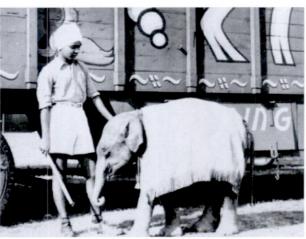
Bros. in 1953 and when the split came in the middle of that season, Tony Diano and not Ben ended up with him. He was, of course, later sold to the Ringling show where he became King Tusk.

Anyway I am digressing from my subject. I thought first that I would be able to compile a list of twenty two teenagers on the show. It seems that my list now contains thirty three. These were the kids who were there during the years of the railroad

show and they come in two categories: those who were from circus families and those who started their careers on the show.

Among those who from circus families were Norma Davenport-Plunkett-Christiani-Frazier Rosemary Stock who was Norma's cousin. Rosemary's mother was on the front door; she married Mario Rojas, who came from Mexico to the Dailey show. They are still married and still in show business. There was Rex Rossi and Benny Rossi who were the sons of Joe Rossi, who had the band on Dailey Bros. through the season of 1948 before moving over to the Mills show. There was Leon Snyder who was a very fine horseman. I haven't seen him in many years. He was the son of Tiger Bill Snyder who was there throughout the run of the railroad years as the equestrian director. Marguerite O'Brien got married to Tommy O'Brien and they left the Dailey show after the season of 1949 or 1950, I am not sure which, and became the curators of the zoo in Memphis. Chatita and Alfredo Sanchez came with their parents from Mexico. They taught me how to walk wire. I did a little wire act with those kids in 1950 on Stevens Bros.

Now for those who started their careers on the show. Now this one may be questionable, because certainly he was an accomplished elephant man before he arrived on the Dailey show, but the second shipment of elephants was brought to the Dailey show in mid-winter 1947-1948. At the end of the 1947 season Ben sent Louie Reed back to India to



Aryani Singh and the elephant Baby Butch.

get some more elephants. I am not sure if it was five or seven in that shipment, but they arrived at the Port of Boston in the middle of the winter and Robert Smokey Jones went with Louie and a couple of the other elephant men and they had a baggage car, a system car. They needed it heated so Louie paid off one of the railroad guys to get on the siding where they could hook it up to steam and get heat because these were just little elephants. Among them was little Baby Butch. He was incredibly small when he arrived on the show. Ben was probably one of the few people in America who ever had his picture taken holding an elephant. When Butch arrived in Gonzales, Ben got under him and hoisted him up on his back and they took a picture of him.

A couple of those elephants did not make it through the winter. Baby Butch was the smallest of them and they kept him on the enclosed back porch of Ben and Eva's home that winter and constantly looked after him. He had his own mahout who was Aryani Singh. Singh was with the Dailey show throughout the years and at one point had a lion act with the Great American Carnival out of Chicago. He has now retired from the business and has a family. He operated a janitorial service in Joliet. So he was already an animal trainer before he got to the United States.

Other people on this list who also were in show business previously were Barbara Ray Woodcock, Buckles Woodcock's wife; and Hope Ray. She married Johnny Sugarbrown who was part of the Sugarbrown family. They were a large family, Oklahoma Indians, and they came on the show, I think they were there in 1948. I know they were in 1949.

When the train arrived in town everybody had to put on their feathered bonnets, headpieces, and Indian garb and the gilly bus would take them downtown where they would disperse. Each one would go to

a different restaurant for breakfast and then they would kind of walk around and shop, go in and out of the dime stores and so on to create knowledge that the circus was in town.

Ben did this with the stilt walkers, Charlie and Hilda Saunders. They got off the train in the morning and were taken to a principal corner of town. They had sandwich boards on and put on their stilts and they would walk the streets downtown until one o'clock in the afternoon when the gilly bus would pick them up at a designated corner to take them to the lot. The only thing they did on the lot was walk around in spec. But they certainly made sure the locals knew the circus was there.

Then of course, he had an old man. I don't remember his name, but he wore a long red coat and had a big white beard and long white hair. He would lead a zebra, and usually I think, a llama. They would always take all the elephants. It might be six miles out of the way, but those elephants went through town on their way to the lot, as did the other lead stock including this old man with the llama and zebra. He would stay downtown and would give kids rides on this zebra until maybe 11:00 and then he had to find his way to the lot.

In 1947 they built a new ticket wagon with a mechanical automatic air calliope in the front. I don't know how they ever signaled them, but when the train would get five or six miles out of town they would open the sides of this wagon and turn on the calliope. The calliope played when the train came into town and all the time it was unloading. It was

one of the last wagons off the flats. Then they would hook an eight horse hitch on it and take it up and down through the streets to try to get to the lot about one o'clock so it was ready to open as the ticket wagon at two o'clock. So everybody knew the circus was in town. It was great advertising. Also, by doing all those individual things, Ben didn't have to have a parade license.

Then there was Myrtle LeBouef. Her father was Ovila "Frenchy" LeBouef, who played trumpet in the band and had also been a band leader with various circuses. Her mother, Peggy, rode menage and did aerial work in the show. Myrtle married Carlos Campa of the Campa family who were on the Dailey show. They did a comedy musical act and their daughters did unicycle. Myrtle is retired and Carlos works in the hospital at Sarasota, but he still goes out and does shows around here.

Then we come to Eva Vasquez whose family was on the show. Her brother married a Campa. They all live in Monterey, Mexico and are still in the business. Eva married the lion trainer Joe Horwath. They have son, Dennis, and as far as I know they are in Mexico and also in the circus business.

Ben Davenport believed in feeding people and feeding them well. When I had been on the Cole show Frank "Mitt" Carl had the cookhouse. By the time I arrived on the Dailey show, Carl was the steward and he brought his crew with him including the head chef, an old colored gentlemen they called Mother Jackson, and the food was always good and always plentiful.

Ben always said, "Give them all they want to eat." Well, on Mondays, after a Sunday off, we always had

meat and hot cakes for breakfast. On this particular Monday, you got three pretty good sized hot cakes, and Hungry back Dennis went twelve Ben times. watched Hungry eat these hot cakes and after Hungry had left he went to Mitt Carl and said. "Mitt, let's make a rule, nobody can have

more than twenty-four hot cakes." Hungry was an elephant man long after Dailey Bros.

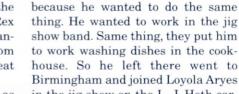
Another name I am sure you are all familiar with who came on the show was a fellow by the name of Rex Williams. Rex learned his trade, handling elephants over there, from Louie Reed and went on to do great things in the circus business.

Robert Jones, better known as Smokey, was another of the kids who joined the show. He was trained by Louie Reed as an elephant man. Today he is considered to be one of the most knowledgeable people in the United States. And even though he had a stroke and is partially paralyzed, he is still called upon by zoos to talk to them about elephants.

We had Duke Keller, a young fellow who came on at about fourteen, and he was first in charge of taking care of the dogs and eventually he was the ring stock boss. Just about three or four years ago, he took out a circus from Gibsonton, Wilder Bros., all on buses. We all called it Bus Bros. He died with the show, but he is still in the circus business.

And we had a kid who was about fourteen when he came on the show. He wanted to sing and play music in the jig-show band, but he liked a little different type of music. I think they started to call it Rock and Roll about that time and Johnny Williams, who had the side show band, didn't like that. He wanted the traditional minstrel show music, so he wouldn't give the boy a job. So the kid went to work on the big top. He was there for quite a while, although I know he didn't make the whole season. He was rather flamboyant and

The dining top of Mitt Carl's Dailey Bros. cookhouse.



Fruity.

in the jig show on the L. J. Heth carnival. And then later he became known as Little Richard. And wrote and sang a hit song, *Tootie Fruity*.

Jerrí Phillipus was a school mate

we gave him the nickname Tootie

Well, Tootie Fruity left Dailey

Bros., going over on King Bros.

of Norma Davenport's in Gonzales. She was from a very poor family and married one of the grifters by the name of Kelly. She was one of those girls like Rosemary and Norma. She did everything in the show. She now lives in the Carolinas, but I think her husband is still somehow involved in show business.

That's just about all the kids on the Dailey show. The reason they went on to do all these great things was because the Dailey circus was a learning show. They were glad to have you and gave people the opportunity to learn something. They never paid a lot of money, but you could make money. You could always double on something, sell programs, work reserve seats, in the side show. I started to pitch magic tricks the first day I was there.

In 1947, according to Duke Keller, the show carried ninety horses. In 1949, 102 horses. Ben, through the last day he had that railroad show, never had a tractor to pull wagons over the runs. He had two pullover teams because he figured people came down to the runs to see the circus unload and that gave them a little something extra to see. Ben loved horses. He had at times a ten-up

including a baby colt on that calliope wagon I mentioned before. I can also remember a fourup pulling the stake driving wagon around and a six-up that pulled the menagerie canvas wagon on the lot.

When we were on a muddy lot he would hook up a couple of



horses to what we called the stone booth, which was like a steel sled, and we got the stuff off the lot on that. I believe that he had a total of fifteen elephants in 1946, which would have included the Adell Nelson elephants and Nemo and in 1947 he added the elephants and received another shipment in the winter of 1947-1948. After the execution of Nemo, who finally turned real bad in 1948, and one or two babies died, he ended up with twenty seven on the show in 1949.

But tonight since I didn't have a prepared speech, I would like to have you ask questions. We have a lady here who I had the pleasure of meeting about a year ago. She has a book here. (Would you hold that book up please.) This is Miss Carol and she is holding a book called In Search of the Monkey Girl. In the book are a lot of pictures that were taken around our show about 1976 and 1977. The photographer was a gentleman by the name Randal Levenson. Randy had a gallery in New York City. He came to Gibsonton to take pictures. I took him around and he took a lot of pictures. We became acquainted and he asked me, did I happen to have any old side show banners. I said, yeah. At that time I had about two hundred and fifty of them. He said he would like to buy some. I said fine. I'd like to sell some. He said, "You know I am going to take these to New York and put them in my gallery and try to sell them." I said, "That's good." So we made a deal and I sold him quite a few at sixty five dollars apiece. I didn't think that was a bad price in those days because we used to cover up a bale of hay or something with them.

He said, "Now if I do real good with these I am going to give you more money." I said, "Oh that's fine, I am happy with that." So the next winter he came back down and he said, "Do you have any more of those banners?" I said, "Oh yeah, I've got quite a lot left." He said, "I would like to buy some more because I owe you some money." I said, "Why do you owe me money?" He replied, "I sold some of those for five or six hundred dollars." I said, "Well, I'm glad you did, but you don't owe me a thing for



Norma Davenport and friend in 1949.

them. We made a deal and I am happy with it. But you should have bought the next batch of banners before you told me that story, because the price just went up."

Those years we were playing the Ohio State Fair and that season, about a day or so before the fair opened, here came Randy in a rather old looking van and he had a girl named Rusty with him who I would describe as being nondescript. When we got ready to open Randy said, "Ward, if you have any work you would like us to do, we would like to work for you." I said, "Fine, I can use you to lecture a couple of the acts for me. I can sure use Rusty on the bally line." So they went to work and worked all the run of the fair. Rusty was wonderful. She wore wardrobe well. She handled the snake and she was always on time. At the end of the fair they left and went off to Toledo where her folks lived.

The next year they came back and worked the fair again. So on second day of the fair, in the evening around six o'clock, we were running short of tickets on one of the ticket boxes. I was in the office trailer and I had the television on. Rusty came in and said, "They sent me in to get a roll of

tickets." And I said, "Oh! Fine." So I started to make an invoice. She glanced at the television and said, "Oh! That's the Hermitage Towers in Leningrad." I said, "Yeah, that's some story about Russia." She said, "Yeah, I was there last week." I said, "You were there last week?" She said, "Ward, I guess you don't know what I do, do you?" Well, I hadn't paid much attention. I said, "No, I guess I don't."

Well it turns out that Ruston Levenson is the head art restorer for the Metropolitan Museum of Art in New York. So the next day were on the bally. She's got the snakes draped around her and some guys come along in a golf cart. They're wearing media buttons; they're with the Columbus Citizen-Journal. I said, "Come here, have I got a story for you." They checked it out and printed the story. She told me later that when she got back to New York, her boss called her into his office. She said he didn't say a word. He just held up that newspaper article and asked Rusty if she really did this? She said it was how she used her summer vacation.

Someone had a picture here tonight of a lady swallowing swords. Possibly some of you knew her; she had been on Russell Bros., the Clyde Beatty railroad show, many others. Her name was Mimi Gameau. Mimi was indeed a very lovely lady. But as she got older she didn't want to swallow swords anymore so she went to a jeweler and had all the little props made to frame a flea circus. She had it booked for the season with Sam Alexander's side show at Belmont Park in Montreal. So in the spring of the year, early in May, she went up there with her flea circus and after one or two days the fleas all died because they were Florida fleas. They weren't accustomed to that cold Canadian weather. She didn't know what to do.

There were always a lot of kids hanging around the show. She told the kids if they would gather up their pet dogs and bring them to the show, she would pay them fifty cents apiece. Of course, the kids brought a proliferation of dogs. But it had been a very cold winter and none of the dogs had fleas. So then she remem-

bered that her next door neighbor in Tampa had a great big shaggy dog and it was just lousy with fleas. So she called her neighbor and said, "If you will be so kind, I will pay to have you build a crate and pay for the shipping of your dog here to Canada. I will take all the fleas off it and I will ship it right back to you." And they did this, but the one thing she overlooked was when it went through Canadian customs or immigration they

dipped the dog. After that Mimi said she had enough of the flea circus, so she never did operate the flea circus. She gave the props some years back to the Circus World Museum in Baraboo.

Norma Davenport, I have story about you. Only one. When I first went on Dailey Bros., I was fifteen and I think Norma is either the same age or perhaps six months younger. I won't tell how old we are now. Of course, Norma did everything in the show. She had special billing, 24 sheet paper calling her "The Worlds Youngest Elephant Trainer."

We had a clown on the show, named Annabelle, a.k.a. Walter Shyler, who had been on the show forever. And Annabelle built a beautiful big feather fan for Myrtle, the elephant. Myrtle did the fan dance. Anyway, among Norma's many duties, and believe me her father didn't let any grass grow under that little lady's feet, was to work the tax box out in front of the marquee.

At that time I was doing a ventriloguist routine on the side show bally. Milt Robbins was the talker and side show manager. I was doing this little vent thing and something happened in the show and he had to go in and see what it was. I was still only fifteen and he handed me the microphone and said, "Here Ward. You make the opening." I was scared to death. I didn't know what to say, so I looked over at Norma and she hollered at me. "Tell 'em about the



Norma Davenport, fourth from left, and a group of other young ladies in the Dailey backyard.

painted-face mandrill." Well, I did that and then I'd look back at Norma and she'd say, "Tell 'em about the jig band." That's the way I made the opening and if I never thanked you before Norma, thank you for getting me through that tough time.

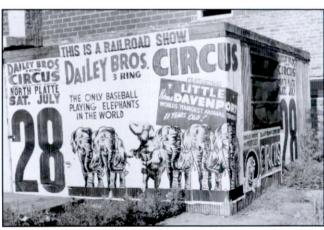
Questions? Nobody is curious about anything?

Yes, Norma.

Norma: What year did we grow up to do the magic thing?

Ward: In 1981-1982. In 1981 we took out the first big tent magic revue show. We had Roy Houston as our star and on that show one of my featured dancers was Michelle Malvern who is the advance clown for Roberts Bros. Circus. And we had Jimmy Silverlake, Tim Frisco, and a couple others on the crew, I can't remember their names now. But it

Special Dailey paper used for little Norma Davenport.



was quite a show and John Trower, Little Red, of course, was the superintendent. We had closed the season and Norma called me. At that time her son Tony was the police chief in Logan, West Virginia. She was up there and she said, "How about bringing that magic show up here, I'll put together the phone promotion and well tour around West Virginia." We did and had a nice season.

In 1982 we enlarged the show. That was the year we had the big tent show out. I had a magic show that took twenty trucks to carry it around the country. It was very expensive and I blew a little over a million dollars on that project. I went broke in about four weeks. Best thing that ever happened to me.

Norma: I have to say one more thing Ward. Do you remember, you came up to West Virginia and I tried to go into town with this fellow. I'm not going to mention his name, but he was one of the fellows who worked on the show, and he was very, very talented. I got this guy out of jail for forgery. He was wanted for forgery, counterfeiting. We had to run back and forth to let the federal marshall know where we were.

Ward: He had to check in with the federal marshall in Charleston each week. But that was a fun show.

Questions. Charlie Smith? I've known Charlie Smith for a long time too. I first knew Charlie on Dailey Bros. He was a young fellow. He and

> his wife Virginia did a Roman ring act. Pretty damn good, too, Charlie. Bet you don't do it any more. I don't juggle anymore either.

Charlie: Gave it up a couple of years ago.

Ward: You quit two years ago. Well, you held out longer than I did. Later Charlie and I were together. I mentioned my first experience when I met Bobby Hakes on Stevens Bros. Charlie had the pie car over there and was lot superin-

tendent. Somewhere up in Idaho, the light plant wagon had burned up. Remember that, I can't remember the name of the town.

Charlie: Salmon, Idaho.

Ward: Charlie Smith and two guys built a whole new wagon. It seems to me like you did it in one day, but the show was not without a light plant wagon for very long. Prior to that Charlie and I were on Rogers Bros. Circus together with Si Rubins back in 1948. Charlie had the pie car there. I had the side show.

Charlie had the connection. We followed each other around all the time. If I found where those guys were, I figured that's a good show to be on. There's money over there.

I see the sign painter here, excuse me, not the sign painter, a show artist. There is a difference. Dennis Gilly is a very good show artist. Somebody mentioned earlier this evening that he had a picture of Ben Davenport and Tony Diano in the front door of the Diano Bros. Circus in 1953. He said with them in the picture and was a bearded lady, which seemed curious to him. I said I knew exactly who that was. The show painter was Ted Owens. He was a good show artist and very fast. His wife was the bearded lady. Her name was Frances Lee and in 1954. I think it was the next year, I had the side show on the Cavalcade Amusements. They blew in and wanted to go to work, and I said sure. Ted sold tickets and Frances Lee was one of the attractions. Ted lettered a teaser curtain for me and he misspelled what was supposed to be "Continuous Performance," and my partner told Ted he misspelled it. "What do you mean Harry, I didn't misspell that," he said. "It doesn't say 'continuous,' it says 'continius.' That's what the word is. I have always said 'continius' performance. That's what people say.

We were showing Muscatine, Iowa and they had an old car that broke down. They put it into the garage. It wasn't quite ready to run by the end of the spot, so we went off to Mason City and Ted stayed there to get the car. So Frances Lee rode with me. It was a couple of days until Ted got there. In the meantime Frances Lee



Ticket wagon with air calliope in downtown bally.

had a whirlwind romance with the second man on the merry-go-round. She wanted to make herself beautiful for him, so she shaved off her beard. He lost interest in her because without the beard she wasn't a meal ticket for him. I was no longer interested in her because she was no longer an attraction. Then Ted showed up. "Where is my wife?" Somebody told him, and the last time I saw him he had a big ole pistol about that long and he was chasing her down the midway. I never saw or heard from either one of them again.

Another sign painter story. There was a carnival, well known in the South for many years, called the L. J. Heth Shows. It was owned by Al Kuntz and wintered in North Birmingham, Alabama. Al had an ad in the Billboard for a show painter and this guy came and showed him his book and Al said his work looked fine. So he hired him and he said, "I want you to paint the merry-goround and repaint the horses. We have it all set up out here in the building." So he took him out there and showed him the merry-go-round and where the paint was. He said, "You go ahead and get started. I have to go to a fair convention and I'll be back in three or four days."

Well, he got back five days later and the guy is sitting in the office, as it was kind of cold in North Birmingham in the winter, with his feet on the heater reading a magazine. Al said, "What are you doing in here when you're supposed to be out painting the merry-go-round." "Oh," the painter says, "I have that all finished." "You painted the whole merry-go-round in only four days?" "Oh, yeah," he said. "This I gotta see." So they walked out to the building and sure enough this show artist had painted the entire merry-go-round in four days. He sprayed it all bright red, even the brass.

Father Jerry Hogan is here. He represents the Ringling show. I was there the last seven years they had a side show in Madison Square Garden. A wonderful seven years, 1960 through 1967. Then they tore down the Garden, and put us out of business. Nate Eagles was my partner. The way we were partners was Nate had the contract for the side show but had retired from actively operating shows at that time. I had a lot of acts so we became partners. I brought the acts in and he had the contract.

Over the years numerous interesting things occurred in the Garden. I will tell just one little story. We had a bearded lady, Betty McGregor. She worked under the name of Stella. Betty was a legitimate bearded lady. Although she was very presentable, she was not flashy. We booked her in there at a rather modest salary with the understanding, as all the acts had, that she could sell something. She sold souvenir photographs. We opened on Thursday and by the end of the Sunday matinee, Betty wasn't doing so good. Back in those days the prices were terrible. We had to pay thirty five dollars a week for a great big room with a kitchenette and bath at the Belvedere Hotel. That was a

week. The cost of parking your car was ten dollars a week. To make a long story short, Betty blew. So the next year, we replaced Betty with another bearded lady whose name was Brenda Beatty. She was also known as Bernie Rodgers. Bernie was an excellent female impersonator. The difference between Brenda Beatty and Stella was that Brenda Beatty had gorgeous wardrobe, make up, beautiful hair and really sold this act.

We had five days to go before we closed in New York and Nate was pitching the ring on the giant. The head of security in the Garden, and another well dressed gentlemen were

standing in the back watching. Brenda Beatty's stage was next to the giant. When they blew the whistle and the people moved upstairs these two gentlemen walked over to Nate and the Garden security chief says, "I want you meet Mr. So and So. He's with the New York City vice squad."

Nate asked what he could do for him. This story will show you how sharp Nate Eagles was. The vice squad guys said, "I only want to know one thing. Is your bearded lady a female impersonator?"

Nate said, "As you can see gentlemen, I'm very busy night now. I have to count the money, check these rings up, and get it up to the office. If you will be so kind as to go up to the office, I will meet you up there in about ten minutes and answer any questions you want."

They said they would to the Garden security office and have a drink. Eagles was to come up when you could. They left and this gave Nate a chance to tell Brenda Beatty to get back to the hotel and stay there until he called.

He went up to the office and said, "And now, sir, what was this problem?" The vice man said, "I need to know if your bearded lady is a female impersonator." Female impersonators in 1961, I think that was the year, were not legal in New York City. Eagles said, "Well, who wants to know. Don't you have something more important, some crime to inves-



Nate Eagles and his Hollywood midgets making an opening in 1949.

tigate, than the bearded lady at the circus."

The cop said, "Mr. Eagles, I know it is ridiculous, but I have a signed complaint and must answer it."

Nate said, "Who made the complaint?"

Cop said, "Some lady by the name of Stella the bearded lady."

Stella was unhappy about now.

So anyway, Nate said, "Sir, let me say this. Stella left this town last year and didn't pay her hotel bill. Did she tell you that? And the circus had to make the hotel bill good."

The vice guy said, "That's irrelevant. That has nothing to do with what we are talking about. I just want to know if the bearded lady is real." And Nate said, "That bearded lady. She looks like a woman, and she dresses like a woman, and she told me she is a woman, and that's good enough for me. You see this lady here." It was Dottie Williams, a little person who worked for years for Nate. "She looks like a woman. She told me she was a woman and she dresses like a woman. She has worked for me for over twenty years and I have never asked her once to lift her dress, and show whether or not she is really a woman. Now, sir, you look to me like a man and I think you are, but don't be dropping your pants because I don't want to see if you're a man."

The officer laughed and said, "Doesn't the circus close in five days?"

Nate said, "Of course."

He said, "That takes care of the

problem. Is the bearded lady leaving with the circus?"

Nate said, "Certainly."

He said, "I will write this Miss Betty McGregor and ask her a couple of questions, put a five cent stamp on it, by the time we get a reply the circus will have closed and left town and that takes care of the problem."

Nate was a marvelous side show man, but he was best known in his career as

a presenter of midget revues, little people who put on marvelous shows. This one year he had six little people on Polack Bros. and made a deal that the midgets would be the last act prior to the intermission. Then Nate would pitch a miniature bible. He had baskets like you used to get grapes years ago and these baskets would be filled with miniature bibles. Then the little people would go up in the audience throughout the remainder of the show selling these little bibles.

Nate said he made so much money that that he had to hire three people to come in just to count and wrap the money. I thought that sounded a little fishy, but one day, Louie Stem, part owner of Polack, came to visit. Louie said, "Did Nate ever tell you about the time he was with the Polack show and had the midgets sell the bibles?"

I said he had.

He said, "You know he made so much money he had to hire three people just to count it and wrap it." So I guess it was true.

He did so good the next year he was going back. Sam Polack had the concessions. Sam said, "Now Nate, glad to have you back, but you know, Nate, I should have a piece of that bible action."

Nate asked how much.

Sam said, "Well, take the cost of the bibles and the midgets off the top and we will cut the money."

Nate said, "If we are going to do that, you must pay for the stock in advance when I have it shipped in C.O.D. because I am not going to invest my money this time. You're going to be the investor."



Sam said that was fine.

So at the opening spot he had fifty thousand miniatures bibles shipped in C.O.D.

Nate came down to the building and asked Sam if the bibles came in. Sam said, "Oh, yes, they did. Got them all in the stock room all paid for."

Nate said, "That's wonderful. Now see if you can go out and find six midgets to sell them for you because we're leaving." And they did. I always wondered what happened to Sam Polack's fifty thousand bibles.

We always featured giants at Madison Square Garden. Most of those years we had a fellow by the name of Eddie Carmel, a Jewish boy out of the Bronx. He was a big guy and he had big hands, which is very important because they sold the giant rings. The ring comes off the finger and you pass a silver dollar

through it. They sold for a quarter. Nate was a marvelous pitch man. and always dressed immaculately. Eddie was not very well dressed, in fact, he was, I'll use the word, crummy. He had two wardrobe shirts and Nate would get after him. "Eddie that shirt is so dirty, you got to have a different shirt."

So for the act he would put on the other shirt, which was just as dirty. Nate would holler at him every day after each performance. Nate had a voice that you hear all over the Garden. But one day, we had three days to go, the last year we were there, and in a very soft voice Nate said, "Eddie...." Oh, I'll tell you

Nate Eagles and his full troupe of midgets in 1949.

what prompted it. One of the things in the pitch he would say, "Eddie wears a shoe size 36, quadruple E. His foot is as long as my forearm from my elbow to the end of my fingers. Hold up your foot Eddie. Oh, there is a lady back there who can't see too well. Will you hold it up a little higher?" And he raises that foot and Nate would put his arm up against it and say, "What did I tell you. As long as my forearm from the elbow to the end of my fingers."

This day Eddie didn't have a sock on and his ankle was pretty dirty. So Nate just looked at him and dropped his arm, didn't say another word. For

Ward Hall and his long time employee Pete Terhurne.



Nate not to finish a pitch was a remarkable thing in itself. He just put down the microphone, turned around and walked away. When the show was over that day in a very soft voice, he told Eddie, "Gather together all your things and leave Madison Square Garden. Don't ever come back. Don't even buy a ticket to see the show." And Eddie left and because Nate was so soft spoken and did not yell him as usual, I knew he meant it.

My partner, Chris Christ was there handling all our props and the sound equipment, That was at the night show. Nate said, "Tomorrow morning, Saturday, Eddie won't be here, but bring the PA set, put it on the stage. Don't put anything out but that big cowboy hat that belongs to me and put two boxes of rings out for tomorrow."

Chris said ok.

When the crowd moved down to that stage the next day, Nate said, "Now boys and girls, as you know this is the stage where the big giant usually is, but as you can see he is not here today. Because there is a program on television called the Birthday Party and today is Big Eddie's birthday and at this moment he is on television on the Birthday Party. But he wanted all you boys and girls to have a special birthday present from him." Then he went into the ring pitch and he got some little kid up out of the audience and put him in the chair. "Look how the chair is so big. Look at the hat," and the kid put the hat on and it fell down over

his shoulders. Well on that pitch he got a hundred and ten dollars and a quarter. When he got down he was very proud. He said, "Well, you see I really don't need him." Nate was a wonderful man and I'm so happy to have had those wonderful

years with him.

How was my last season? I only talk about good things. In '95 we a fantastic season. Phenomenal, so last year my partner decided we should have a side show with a few acts. We had mostly museum attractions for the last nine years. He said he wanted to have a live show again. You can't find side show acts very easily so



we built a big illusion show for things such as the head of a human and body of a spider, the girl with a head of a human and a body of a snake, a four legged girl, the electric lady, the mermaid and this sort of thing. Last season the entire fair industry generally was off about 25%. Of course, when the fairs dropped, we dropped also. We did ok, but we weren't too happy with the bottom line.

We had some people on the show who probably some of you know. Barbara Sherry and Brad Bradbury were with us. We had the Nina Hall family who did the unicycle act, and all of them worked in illusions. We are going to open a week from Friday in West Palm Beach at the fair, then we are going to move to the State Fair in Tampa. My regular people are on the crew, including Pete Terhurne for his forty fifth year. He is very unreliable; he probably won't stay. The fat man, who has been there twenty one years, is my boss canvas man Jimmy Long. C. M. Christ, my partner, is the talker and he said the other day he'd been here thirty two years. Then we are going to have among our people, Bobby Green and the Venizio Vasquez Family, Golda and her daughters, and B. K. Silverlake and Lisa Johnson among other people. It will be a pleasure to have that crew with us. When the show closes on February 2 in Tampa, we are going to dismantle the illusion show and reframe it and go back out with the museum. Because the dummies, the mummies and the pickled punks never get tired, they're never late and most of all they do not

Ward Hall making an opening on the Circus Vargas side show.

line up on Tuesday which is my PAY-DAY.

Do we have a time limit? I'll go on as long as you want to hear something, but I have to have a question. Jim Parker give me a question about the Vargas show.

Jim: Tell us about Mr. V [Cliff Vargas].

Mr. V. There was a man who was a genius. He understood promotions, how to put a production together. He was a genius. If you ever saw his show you know that. I had many years of affiliation with the Vargas show and I think it was the second or third year, that the show played Clearwater and the wire rigging fell?

Jim: 1977.

Jim and Sandi Wendland were running the side show that year, because the year before in October, I had sold my interest in the show to Vargas. I was at the second spot of the season that year, the University Mall in Tampa. The Ringling show had opened in St. Petersburg. We had four bus loads of people visit from the Ringling show. Altogether, we estimated that night we had about six hundred visiting show people at the circus. That was the night that Vargas chose to have an audition by Joanne Jennier, her beautiful aerial act. She had copied her mother's act. It was a cold night, I remember. I was wearing a top coat and I was standing out on the midway half an hour before the show started and here comes a couple of young fellows walking along looking around like a couple little lost boys. So I went over and grabbed a hold of them and said, "Hello Kenny Feld and hello Arnie Bramow." Now you must remember in 1977 Kenny was a kid. Wally Naughton had wanted very much to go on the Ringling show with his bear act. I had already been associated with the Ringling show by that time and I had already given Mr. Feld the photos and stuff. Wally came by just then, so I grabbed him and introduced him to Kenneth. Then somebody sent for Vargas and he came out and Jim Parker came along about that time. Vargas said, "Do you have tickets for the show for tonight yet?"

Kenny said he didn't so Mr.Vargas sent Jim Parker for tickets for the Presidential box. Kenny asked me to sit with them.

I remember two things that Kenneth said that night. I said, "Kenny wouldn't you really love to have a show like this with a big top and everything?"

Kenny said, "Ward, if I have anything to do with the show, any say so, there will never be a tent." I think that they have changed their mind on that from what I hear.

So anyway we watched the show, and he said, "The word will get out by the time the performance starts that we're here. We're going to get to see their best wardrobe."

The next morning a new girl on the show, one of the bally girls, went to Bill Biggerstaff who was on the front door and said, "Oh, Bill, I was so thrilled last night that Mr. Feld came to see our circus and someone pointed out to me where he was sitting. So I peeked through the curtain and I thought, yes, that is the man who owns Ringling Brothers and Barnum & Bailey. He looked exactly like I knew he would look seated there with the Homburg hat and the pin striped suit and the boutonniere."

And Bill said, "Honey, I hate to bust your bubble, but you were looking at Ward Hall, our sideshow man. Kenneth Feld was the guy sitting next to him in the turtle neck sweater, the leather jacket and the Afro hairdo."

One more thing I gotta say about the audition that night with Miss Jennier, she did a beautiful act. I knew her family, her parents before she was born. Whenever Ethel Jennier made her entrance, she used to wear a little fur stole and high heel pumps, and she'd throw up the fur stole and kick off the shoes. Well, as I mentioned before it was a cold night and I asked Vargas the next day, "Are you going to use Joanne, beautiful act?"

He said, "I was never so insulted in my life."

I asked why.

He said, "Because it was cold she was wearing a fur stole."

That's what kept Joanne Jennier off that show.

Jim: I need to correct you, Ward. I think you wore a cape.

I was wearing a black overcoat and I just had it thrown over my shoulders, European style. I thought it was very posh.

That was a great show to be around. I was never around it very much, because in 1976 I had sold my interest to Vargas because in 1976 I had a huge musical circus with production numbers and circus acts and Vince Carmen. We toured that show in Mexico under an Atyde-owned big top. That same year I had a tent vaudeville show in Canada and we had two big circus side shows playing fairs and the big ten in one. And I had the side show that year at the Ringling park in Haines City, Florida, plus about nine or ten little shows around the country so it was a hectic year. I wasn't on the Vargas show very much but I would get back to visit from time to time.

Question: Are there any ten-in-ones at all?

No sir, there is not really. This last season Dick Zigan had a five-in-one at Coney Island. There are no ten-inones, for several reasons. While there aren't many attractions, mainly it is economical. You can't make a living with a side show.

Back in the days when side shows got a lot of money, like for instance in 1952, the biggest day the Ringling side show ever had, was in Baltimore. Nate

Eagles was running the side show. They had an eleven thousand dollar day at fifty cents a head. That's a lot of people to put through a side show in a day. But in those days people used to come to the circus and mill around. We called them lot lice, but they were wonderful people because they spent a lot of money. So by the time the side show would open there would be people on the lot. But then came television which changed the world. One of the things that changed is the way people relate to time. Prior to television you go downtown with your girl friend, boy friend, you say let's go to a movie. Fine. What are you going to see? Well, see the Paramount has so and so. There's such and such over at the Orpheum. Those two girls are over at the Rivoli. Well, let's go to see one of them. You walk in and it might be the middle of the picture. You saw the last half of the picture, short subjects, the first half of the picture. Then you said, "This is where we came in."

Today, when you go to a movie they don't let you go in except right at the start of the movie. This again is television. If you're watching a show on television, it starts at eight o'clock. You better watch it at eight o'clock because it is not going to repeat again at nine thirty. So people have become so conscious of time.

This relates to the circus. Now the year they eliminated the side show from the Beatty show, I talked to Johnny Pugh about it.

Hall making an opening on Roller Bros. Circus in 1984.



I said, "What's the problem?"

He said, "We are not getting any money, you think it's because we don't have enough show in there?"

I said, "No, you got a fine show in there."

He said, "Well. What's the problem?"

I said, "First of all, you just told me what you got, and the side show on the Clyde Beatty Circus grossed almost to the dollar what Bill English got on that circus in 1958 or 1959. The problem is that you are not working to the people."

And he says "What do you mean?" I said, "When do the people get here to see the show? If you have a show at eight o'clock, what time do the people get here?"

He said, "Twenty percent of them get here forty minutes early. Sixty percent of them get here ten or fifteen minutes before the show starts. The other twenty percent get here within the first fifteen minutes after the show has started."

I said, "Well, that's your problem. You can't get money from people unless they are standing in front of you."

And that's what happened to the side show on circuses. And you're not going to change this. On Roller Bros. in 1984, we even put up a high free act and advertised it in the herald and so on. It didn't make any difference; they still didn't come out. They come when the show starts.

Carnivals, along about the 1950s, started importing big rides from Europe. Now the shows, like say the side show, had usually about thirty

> people. And the ten-inone was the last of these shows to hold out.

> Before that were the trained wild animal circuses such as the one Terrell Jacobs had with the Strates Shows back in the early '50s. The big minstrel shows, the big girl revues. They required a lot of people, a lot of equipment and a big investment.

The carnivals found out that they could take approximately the same

money with less investment in other ways. If you build a show, there is no factory that builds a show. You can't get on the phone today and call one of the manufacturing companies and say send me a big girl revue, a jig show, a motor dome. You can't build it, at least you have to have some money to do it. And they found out that they could take ten percent of the cost of a ride to make a down payment and they have their ride. The biggest ride requires only six people to operate. Most of them cost considerably less and back in the old days when we booked with carnivals, the carnival got forty percent, fifty percent of our gate and today they have a ride that gets a hundred percent of the money. Every year carnivals keep expanding, more and more rides and the fairgrounds haven't grown, some of them have even shrunk, and the limitation of space has put

Question: Will you do a ten-in one bally for us?

shows off the midways.

Only if I can sell the tickets. LADIES AND GENTLEMEN, if you will give me your attention please. We would like to ask everyone standing in line if you have your circus tickets, if you do not yet have your circus tickets. The circus tickets are sold at the ticket wagon right over there. So get out of the line and go over there and get your circus tickets. Now if you already have a ticket for the circus we will ask you at this time, please get your ticket

this time, please get your ticket out and hold it in your hand, ready for collection, and bring it right here where I am, because we are going to open the first part of the circus here in just a few minutes.

Now while we are waiting for you all to gather down this way and get right here in front of the door. We will ask our little band here to play for you, we're going to have a little bit of entertainment here upon this stage. We will have the sword swallower perform.

Now ladies and gentlemen, the circus you are attending here today is one of the premier circus in the entire nation. If you look over there you will see a big tent. We call that the big top and that is the largest cir-

cus tent in the entire world today. Now that tent, even though it is immense in size, is not large enough to contain all of the circus that we brought here to your city for you to see. In order for you to see all of the circus it will be necessary for you to go into three separate locations. The big top back there is the last thing you'll go into. The first one you go into is the tent we are standing in front of, and then from here you will next go through the menagerie where the exhibit animals are and then on into the circus arena where you will seated for the three ring performance.

The first part of the circus will take place here. It has all the attractions that you would not be able to see properly, even if you were seated



Ward with Ronnie and Donnie Gaylon.

right in front of the center ring. For instance, in here you are going to see the little midget lady Myrtle Barchee. She is so tiny, so cute, you could almost hold her in the palm of your hand. Certainly, you couldn't see her from the end seats if she were in the center ring. But here just as if we were standing on this stage, she will be on one in there and you could walk right up to that stage and meet her, greet her and talk to her.

You're going to see in here today the tattooed lady. You couldn't see all the pictures on her if she was out there in the center ring. But you are going to see all three hundred and eighty-five of the pictures that are tattooed into her flesh. Now this is not a lady who is tattooed with designs like you would find on a man. This lady is tattooed with famous works of art, tattooed reproductions of paintings by Van Gogh, Da Vinci, Michelangelo, and Rubens.

And ladies and gentlemen you are going to see in our show today the biggest, fattest, funniest lady on earth. Jolly Dolly is here. Why, she is so fat, it takes four boys to hug her and a big truck to lug her. In here today, this lady measures one hundred and nine inches, over nine feet, around her waist. She is so fat that when she dances, she quivers like a big bowl of jello on a frosty morning. It is the funniest thing you have ever seen.

And on the stage directly across from this door way is our big giant,

Big Tex. Now he is so big, he is so tall, that when he stands erect his head touches the top of that high tent. And when you go in there you're invited to walk right up to his stage, extend your hand way up to the giant. He will reach down to you and personally shake you by the hand.

Now we're going to present one show this afternoon in the big three ring tent and one show only in this tent. This show first and this part of the circus will be presented in its entirety and be all out, all over, all done, all finished, and

everyone will be out of here and comfortably seated in the big top some minutes before the equestrian director blows the whistle to start this afternoon's performance.

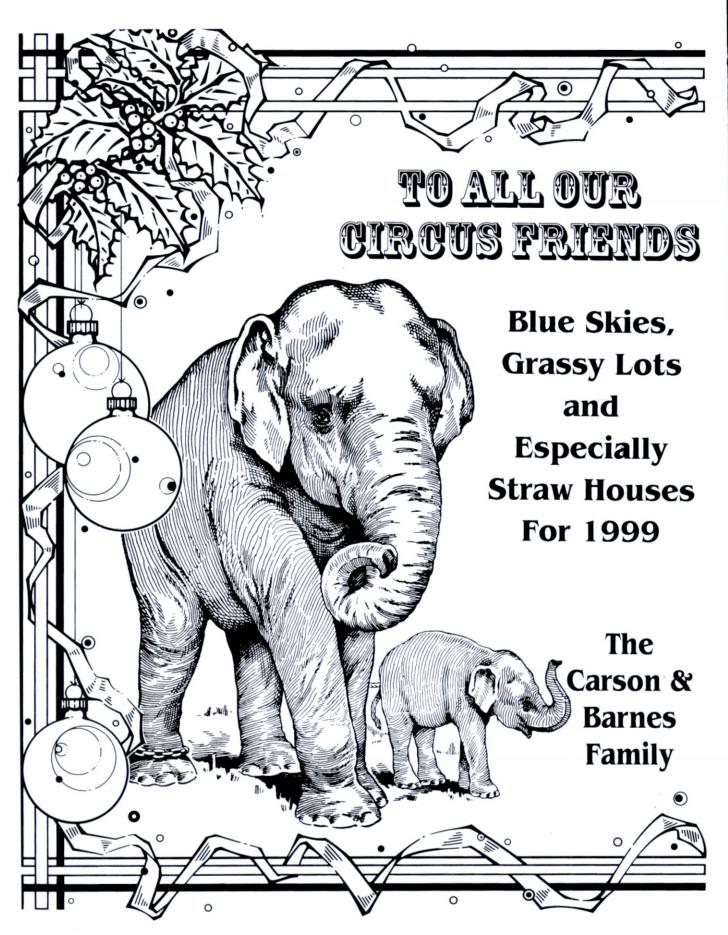
This circus is owned by the Showclub Bros. of Sarasota and they brought it here for you to see. Common sense will tell you that we're going to make sure that one part of the circus does not conflict with another. Now ladies and gentlemen, if you are ready to see the first part of the circus, we're ready to start. You buy your tickets, there, there, there or there and everybody goes in on the remarkably low price of fifty cents, one half of a dollar. Hurry on. It is show time coming now while the band plays.





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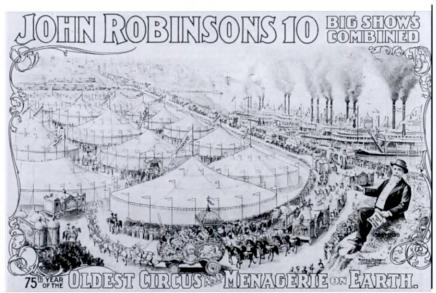


THE RINGLING COTTAGE CAGES

By Fred Dahlinger and Stuart Thayer

As a group the cottage cages of the last decade of the nineteenth century are the most unusual products ever produced by circus wagon builders. They are closely identified with the John Robinson Circus from 1897 to 1911. Some thirty examples graced the Robinson parades in those years. Complete with domes, bay windows, dormers, corner towers and the like, these cages were certainly unique. Unlike anything else in architecture, and unrelated, stylistically, to any other type of construction, they must be labeled as vernacular. They had only their suspension systems and barred openings in common with other groups of animal cages.

They were apparently the brainchild of W. E. Franklin, who financed and managed the title John Robinson & Franklin Brothers in 1896 and 1897. The New York Clipper of 8 May 1897, in its spring report of circus activity,



cage building this season. His example is sure to be followed by other showmen, for the new designs are positively refreshing."

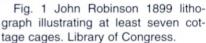




Fig. 2 Ringling cottage cage number 70. An A. T. Johnson photograph of 1901, taken in Janesville, Wisconsin. Pfening Archives.

reviewed the Robinson & Franklin show and commented, "The feature of the menagerie is two big dens of architectural design, which back up to and open into one another, making one mammoth cage. It occupies the center of the top, and with its bay windows, domes and minarets, presents a most imposing appearance. All the new cages are radically different in design from accepted precedents in this line. It is not going too far to say that Mr. Franklin has marked a new epoch in

Richard Conover in his book *Give* 'Em a John Robinson writes that the Robinson circus had two "cottage" cages in early 1897, but the

Clipper article indicates that they were all of that ilk. The George Schmidt wagon works in Cincinnati would seem to be the source of these vehicles. John Robinson is quoted by Conover as stating that was the case. An 1899 John Robinson poster (Fig. 1) illustrates at least seven of the type.

Fortunately for the esthetics of cage building, the Clipper's claim

Fig. 3 Ringling cottage cage number 70. Louise Ringling photogaph, Findlay, Ohio, June 23, 1903. Pfening Archives.



that the cottage cage was the wave of the future did not come to pass. To look beyond W. E. Franklin's personal preferences, we can see ideas that might have contributed to the adoption of the bizarre style. The German influence was strong in Cincinnati, as witness the buildings at the Cincinnati Zoo (opened in 1875), many of which were modelled on structures at the Berlin Zoo. Stretching the point, if one removed the wheels of these cages they would then resemble small zoo buildings. Emil Rothengatter, the famous lithograph artist, who designed the cages, was both of German extraction, and a Cincinnati resident. The domes on a few of the wagons can be seen on the "Germania" building in Milwaukee, a city in which Germaninspired architecture was once ram-



Forepaugh-Sells cottage cage number 76, season of 1911. Circus World Museum collection.

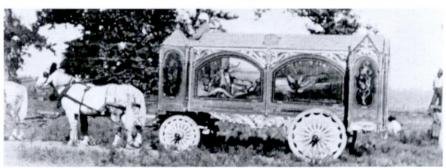


Fig. 5 Ringling cottage cage number 71. A. T. Johnson 1901 photograph. Pfening Archives.

pant, and several examples of which have survived the wrecker's ball. The domes, minarets, towers and dormers on the vehicles were one with the small domestic architecture of the day, thus the term, "cottage cages."

Fig. 7 Ringling cottage cage number 71 (second in line). Norwood, Ohio, 1905. Harry Simpson photograph.



The Ringlings leased the John Robinson Circus in 1898, and put it

> on the road as a separate concern from Ringling Bros. Both Ringling the and Robinson circuses went out of Baraboo, so the equipment of both was in Baraboo simultaneously. It would seem

Fig. 6 Ringling cottage cage number 71. Louise Ringling photograph, Findlay, Ohio. Pfening Archives.

that the Ringlings transferred four

of these wagons to their own

menagerie, presumably buying

them at some point. They were

numbered 70, 71, 72, and 73. We

give their histories here in numeri-

Number 70 was the largest of the

group, being twenty-two feet long. It

was almost an exact twin of

Robinson's number 78. The earliest

photograph of it on Ringling is one

taken in Washington, D. C. during

the May 2 and 3, 1898 stand. It

appears in one of the well-known

Rockford, Illinois parade mount

photos of 1899. A set of pictures

taken in Madison, Wisconsin in

July, 1900 also includes it. A.T.

Janesville, Wisconsin in 1901 (Fig. 2), and Mrs. Louise Ringling snapped it in Findlay, Ohio in 1903 (Fig. 3). The Moeller repair records list it in 1906. Number 70 was not included in the only 1909 cage list available to us, thus it must have been left in quarters. It was rebuilt by Moeller for the 1910 Forepaugh-Sells parade, a process that shortened it to twelvefeet-six inches (and was likely a new box), and retained only vestiges of the carvings that previously adorned

photographed

cal order.

Johnson

it. It was renumbered to 76 on the new circus. A photo album in the Circus World Museum identifies it "Jap Wagon," and shows Japanese

performers riding atop it (Fig. 4). The cage was sold to Downie & Wheeler in 1912, and disappears from the record at that time.

Cage number 71 was the shortest of the four, being fifteen-feet, six





Fig. 8 Ringling cottage cage number 72. Janesville, Wisconsin, 1901 photograph, by A. T. Johnson. Pfening Archives.

inches long. It originally had a square tower at each corner. These were modified over the years, becoming smaller, but still very evident. The roof was pitched, and had a dormer on each side. It, too, first appears in the Washington, D.C. photo in 1898, a small portion of its roof being visible. A parade photo taken in Ida Grove, Iowa in 1900 includes number 71, and A. T.

Number 72 was sixteen-feet, five inches long, and like 70 and 73 had three bays and a bay window. The earliest photograph of it is in the 1899 Rockford set. It, too, is in the A.

bered by that show as either 12 or 17. Downie & Wheeler bought the cage in February 1912.

Cage 73 first appears in the 1901 A. T. Johnson set taken in Janesville, Wisconsin (Fig. 10). It was also photographed by Louise Ringling in 1903 (Fig. 11). The 1909 letter that lists the cage contents has number 73 carrying a chimpanzee, a large cage for a single occupant. As with number 72, this wagon went to Forepaugh Sells for 1910 and 1911. A photo caption in the May-June, 1968 Bandwagon reads that 73 was "extensively remodeled" before moving to Forepaugh-Sells, but we see no



Fig. 9 Ringling cottage cage number 72. Findlay, Ohio, 1903. Louise Ringling photograph. Pfening Archives.



Fig. 10 Ringling cottage cage number 73. A. T. Johnson photograph, 1901. Pfening Archives.

Johnson snapped it in 1901 (Fig. 5). The Lou Ringling photos show it in Findlay, Ohio in 1903 (Fig. 6), and it appears in Akron, Ohio in the same year. Two more Ohio photographs, Norwood in 1905 (Fig. 7), and Mansfield in 1908 complete the iconographic history of the wagon. It was on the Ringling show through 1918 and went to the combined circus in 1919. It was not used after it went to Bridgeport, and may have been lost in the winter quarters fire of 1924.

T. Johnson series of 1901 (Fig. 8), and the Findlay, Ohio group of 1903 (Fig. 9). In 1910 number 72 went to Forepaugh-Sells, and was renumevidence of that. It was either number 12 or 17 (ex-72 having the other number) on the new circus. It, too, was sold to Downie & Wheeler in February, 1912.

A 1901 John Robinson herald speaks of "The Finest, Most Elaborate, Expensive, Carved and Gilded Cages ever built.... Their like never was, never will be." That is a true statement, and a fortunate one.

Fig. 11 Ringling cottage cage number 73. Findlay, Ohio 1903. Louise Ringling photograph. Pfening Archives.



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CARL BROS.

Season of 1925 By Theodore Wells

In 1924 forty-seven circus toured the United States. Ten traveled by rail and the rest went overland. This is the story of a new small wagon show operated by forty-eight year old Edward P. Carl (1877-1943), a Sedalia, Missouri grocery store owner.

Carl's dream was to operate a small circus. He began building wagons in 1922 in a barn behind his home. He bought two tents and built the seats. He made a test run in 1924 with an engagement at the Missouri State Fair.

The Sedalia, Missouri *Democrat* of August 19, 1924 reported: "Local circus at fair.

"Probably very few Sedalians know that one of the attractions on the fair grounds this year is a circus. Carl Brothers' and Benson Trained pony circus of which, E. P. Carl, a well known Sedalian living at Sixteenth Street and Missouri Avenue, is one of the promoters and owners.

"For many months circus paraphernalia has been noticed around Mr. Carl's property, and within the last few weeks circus wagons, heavy, prettily colored ones have made their appearance on the streets as have also smaller wagons drawn by ponies. These are all part of the circus.

"Mr. Carl says he has wanted to own a circus since he was carrying water to the elephants, and which he has been building for the last eighteen months. Years ago, he stated to a *Democrat* reporter, the Gentry brothers pony show used to come to Sedalia for a stay of two weeks at a time and he became familiar with circus affairs and has looked forward to the day when he would manage his own circus.

"About a year ago through his sister, who resides in Palmyra, Missouri, Mr. Carl learned of a Mr. and Mrs. J. M. Benson, of Taylor, Missouri, who owned a pony farm, and who also were as

interested in the circus idea as he was. He communicated with them with the result that this week the Carl and Benson Circus is showing for the first time.

"There are fifteen wagons, all built and painted by Mr. Carl, eight of which are to be on the fair grounds. Twenty ponies are to be used in the acts, as well as twenty head of horses, goats and monkeys. Two clowns, two bucking mules, and what is declared by the owners to be the greatest hind foot walking pony in the United States. The pony 'Rex McDonald' is shown in the act by Mrs. Benson, who is as enthused over the circus idea as is her husband, and whose performances in the circus have called forth much favorable commendation.

"G. O. McClellans of Taylor, Missouri is in charge of the stock for the circus. Among other animals called to the reporter's attenttion were the three baby goats born Monday.

"When the circus paraded

Edward P. Carl in his owner's buggy prior to a parade. Bob MacDougall collection.

through the grounds Monday morning it attracted much attention, but few realized that it was the realization of a dream held by one of Sedalia's residents for many years.

"Mr. Carl and Mr. Benson plan to hit the road with the circus next year."

The Sedalia, Missouri Democrat of Thursday, August 14, 1924 reported: "The Schwabble-Wallick Carnival company will install their three rides, eight shows, thirty-five concessions, and a pony circus on the Joy Zone today. The company expects to have their carnival grounds ready for the celebration by Saturday morning.

"The advance man predicts a great crowd on the carnival grounds as he has found much interest in the surrounding area."

When the 1925 season arrived Edward Carl was the single owner. The Bensons were not with it.

The Sedalia *Democrat* on Sunday, April 19 1925 stated: "Carl's circus soon to be ready for road tour. A visit to training quarters interesting. Season opens in Sedalia.

"E. P. Carl's one ring circus, the only road show ever originated in Sedalia will go on tour sometime



within the month of May according to present plans, the manager states. Its itinerary this season will include practically all the smaller towns of Missouri. The opening stand will be at Liberty Park when a three day exposition will be given. F. F. Combs, president of the park board has notified Carl that he may use the circus lot west of the park at

any time for his show free of charge.

"The maiden exposition of Carl's circus was at the Missouri State Fair last year when many Sedalians as well as others attended. The show has grown markedly since that time. Carl will work north with the show this spring and will end up at southern Missouri towns this fall.

"He believes this city will derive much benefit from the fact the circus will make its headquarters in Sedalia. 'The biggest publicity stunt that was ever held for Sedalia' is the way that Carl sums up that phase of his show. The show training quarters and animal tent is located at the intersection of Missouri and Seventeenth Street. Many visitors are looking over the animals and equipment daily.

"The property and live stock of the show, Mr. Carl values at about \$15,000. He states that he is considering incorporating. The work on the venture has been done in his spare time since October 1922. Previous to that time he had three Shetland ponies he had raised. He possesses sixteen gaily painted road wagons, which for the most part he constructed himself. Carl's show is one of the largest of the 'small time' circuses in the country. Five cars would be required to transport its animals and equipment. Carl will pursue the 'dog and pony' policy but he will also incorporate some of the features of a 'big time' exposition in his circus. An appreciative comment on Carl's undertaking was made in a late issue of the Billboard, the showman's magazine.

"In preparing for the season he has assembled eighteen head of well matched draft horses eighteen preforming ponies., a troupe of perform-



The Carl Bros. Circus bandwagon with black band on board. Bob MacDougall collection.

ing dogs and sundry other trick animals. He plans to increase the number of animals attractions as conditions seem to warrant. Questioned regarding the use of elephants and other large animals Mr. Carl stated he didn't believe he would want them as the overhead is too great to be born by a small organization.

"Employees of the circus will number between twenty-five and thirty performers as well as clowns, musicians and roustabouts during this season.' Mr. Carl says. Several high class circus and vaudeville acts will be engaged. A feature will be the Two Irvins of Steeleville, Missouri. Malle Irvin is a juggling and slack wire artist and William J. Irvin is a trapeze and balancing performer.

"The principal tentage of the show will include the menagerie tent, forty by seventy feet, in which the feed and animals will be housed. And the big top will be sixty by one hundred feet in which the performances will be held.

"A stroll about the grounds of the organization provides interest all hours of the day. Training of animals may be in progress. The performing

The Carl show on the lot in Sedalia on opening day. Bob MacDougall collection.

dogs may be chained to the tent pegs in the shade peacefully gnawing at bones or excitedly barking at alien canines who may wander on to the lot. Prince, heralded as the smallest Shetland pony in the world, who weighs but 215 pounds, may be nibbling smugly at the turf about his picket stake. Prince is a sorrel gelding five years old, a perfect horse in miniature. The nameless moth-eaten long eared and sad-eyed donkey to which the circus clown will soon fall heir is dozing a short distance away.

"A long-haired goat, a comparative new-comer to the show, stares with wild hostility at the visitors or into vacant space. Big Boy, an English bull dog who admits to the accomplishment of high diving thirty feet as his specialty, fraternizes with the two Fox Terriers, the high wire artists. Several draft horses awaiting their tern to be harnessed for exercise or work are in their stalls in the horse tent. An attendant is grooming them and plucking their tails.

"Dynamite, the inevitable name of the bucking mule, is the cognomen of the hybrid which will capably take his place as a circus entertainer when the show opens. A white stallion, Man of War, will prove his ability as a ring horse. He is the mount of one of the circus dogs who without assistance can leap to his back and ride him. A gangling monkey, recently acquired, turns back hand springs with remarkably agility and after



that feat seeks recreation in plucking and eating blades of grass. She may bite and a patronizingly commending hand that was stretched forth to pat her on the head is suddenly withdrawn.

"A couple of small wagons, a quanity of feed and other equipment is sheltered beneath the tent. Most of the wagons are in storage on Mr. Carl's premises a short distance away. A sweating team just returned from exer-

cise is unharnessed and stabled, watering time has arrived. The attendants are assisted with the ponies by a horde of young boys all anxious to conduct their favorites to and from the trough. Feeding also finds the small boys willing helpers. The horses are bedded down for the night to the accompaniment of the murmur of munching hay and the occasional stomping of a restless hoof.

"There are about thirty small circuses in the United States, Mr. Carl says. All together there are forty-three shows in this country, thirteen ranking the appellation of 'big time' The day of the small circus is by no means gone, he considers.

"Mr. Carl states though he has never been approached on the subject, he would be glad to tender any of his wagons equipped with teams and drivers for any civic affair in Sedalia. He says he will volunteer the use of his band wagon for the parade which will be a feature of the dedication of the Pettis County (court) House on May the fifth and will assist any other way on that occasion."

The only *Billboard* reference to the circus appeared in the April 11, 1925 issue: "New overland circus. Carl Bros. organizing 18 wagon outfit to play Missouri territory.

"Carl Bros., of Sedalia, Missouri, are organizing a circus which will take to the road the middle of May and travel on 18 wagons. It will play Missouri towns exclusively and be showing for one and two days. The program will consist of dogs, ponies and other animals, as well as a number of circus turns. Anderson's Comedy Circus and the Two Irwins, trapeze performers will be with the outfit. C. W. Jackson will be boss can-



Carl Bros. cages and tableau wagon ready for parade. Bob MacDougall collection.

vasman. The big top will be a sixty with a forty foot middle. The horse tent will be 40 by 70. The Carls are investing approximately \$20,000 in the show."

On May 29, 1925 The Sedalia *Democrat* noted: "Private showing of circus tonight for the benefit of about 100 Sedalia business men and their families. Invitations to the performance were sent out by Mr. Carl during the last few days.

"His circus, the property of which is valued at approximately \$15,000 will go on the road this summer. There are six aerial and tumbling performers with the show. An eight piece band will furnish music. The animals, most of them trained, are eighteen horses, twenty ponies, eight dogs, four monkeys and two goats."

Newspaper ad for the opening in Sedalia, Missouri.



A paid advertisement in the Sedalia *Democrat* measured five by six inches, and ran from June 21 to June 26.

The June 23 Sedalia *Democrat* reported: "Carl Brothers Circus, the one ring dog and pony show, managed by E. P. Carl, will open its summer tour with a three day showing at Liberty Park. A street parade will be held each day at 11 A. M. Performances will be given at 2:30 and 8 P. M. daily.

"The circus has recently acquired additional animals, and has several novelty vaudeville and big top attractions. A band and other features which will add to the enjoyment of the spectators."

The *Democrat* published a review of the show on June 25: "A street parade of the animals and rolling stock of Carl's one ring circus at 11 o'clock this morning opened the three day exposition of that circus here.

"The line up of the parade was headed by a Negro band seated in the gaily painted bandwagon. Following were menagerie and property wagons, drawn by white horses and Shetland ponies. Several trick ponies bedecked in appropriate trappings, and led by small boys appeared in the line.

"A good sized crowd attended the matinee performance this afternoon and enjoyed the numerous attractions. Music was given during the program. Well trained dogs, ponies and other trick animals were presented and capably carried out their roles. Some feature vaudeville attractions were given. The performance lasted approximately two hours. Among the attractions offered in the show are Teddy and Bobby, the dogs that walk over each other on a tight wire. Jocko the clown dog was full of funny tricks. Yellow the riding dog



Three riders in the backyard of Carl Bros. Circus. Pfening Archives.

and the high diving dog who climbs a thirty foot ladder and leaps into a net. Another dog climbs a fifteen foot ladder backwards. A dog jumped through a hoop of fire. Jasbo the bucking mule takes little children riding, but bucks the older boys, Mr. Carl is offering \$1,000 for a mate for the Sorrel horse. Then there is Lilly, the horse with a human brain, who can tell you the time of day and give other information. There are educated goats and ridding monkeys and a drill team of four ponies. The Millers, formerly with Cole Bros. Shows, have an aerial and trapeze acrobatic act. Professor Moss' juggling and balancing act is entertaining.

"The show will move to Houstonia for a short stay next to be followed by a tour of a number of smaller Missouri towns this season."

The June 28 *Democrat* noted: "Carl Brothers Circus bought two large draft horses from Kemp Hieronymus which were delivered Saturday evening.

"Carl's circus to start its tour at Houstonia Monday and Sweet Springs Tuesday, Concordia and Higginsville will follow. The main top and the concession tents were taken down last night following the final performance in preparation for the eighteen mile trek today. "The remainder of the itinerary depends on local conditions," Edward P. Carl, owner-manager stated.

"Leaning against the counter of a concession stand after the matinee performance Saturday, Carl smiled and remarked pleasantly that Sedalia had 'handed him a cold one.'

"He grinned and closed one eye speculatively and said My overhead runs about \$150 a day. The main tent has seating capacity of 1,000. I'm going to be well satisfied if it's filled once a day. But Sedalia hasn't done it.' The attendance for the showing here averaged about one hundred and fifty persons, he said. He seemed well pleased, however, over the performances given in the maiden appearance of the show and expressed confidence it will take well of the season's tour.

"Sedalia will derive considerable beneficial publicity from the enterprise. This is not the largest show in the world, but it is certainly is not the smallest and for Missouri to know it was founded and holds its headquarters in Sedalia means something.

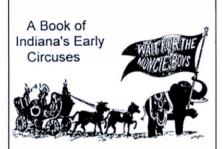
"Those Sedalians who witnessed the performances here were practically unanimous in their approval of the program presented. The circus will return to Sedalia late this fall and will winter here.

"The management of Mr. Carl's grocery store at 518 West Sixteenth has been taken over by his eldest son Melvin."

It is not known how long the show was out. It is thought the show lasted only a couple of weeks before being returned to Sedalia. It did not tour in 1926. There were no route listings in *Billboard*, or reference to the circus closing. No ads for selling the equipment appeared.

Carl Bros. Circus was typical of many short-lived small overland shows that left little record in circus history. There is no reference to the show in the Circus World Museum Library.

Apparently Edward Carl had fulfilled his interest in owning a circus at the same time loosing his investment. He returned to his grocery store.



In the latter half of the 1900's when the circus came to town with its regalia of brightly colored wagons and tacked up its posters advertising trapeze acts, wild-animal tamers and "funambulists" on the high wire, it usually ended up taking several of any town's teenage boys with it on the road to learn the tricks of the trade.

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WAIT FOR THE MUNCIE BOYS is available from the author for autographed copies or from the publisher, Guild Press of Indiana, 435 Gradle, Carmel, IN 46032, and the better book stores at \$18.95 per copy plus S&H. For personalized autographed copies, send to:

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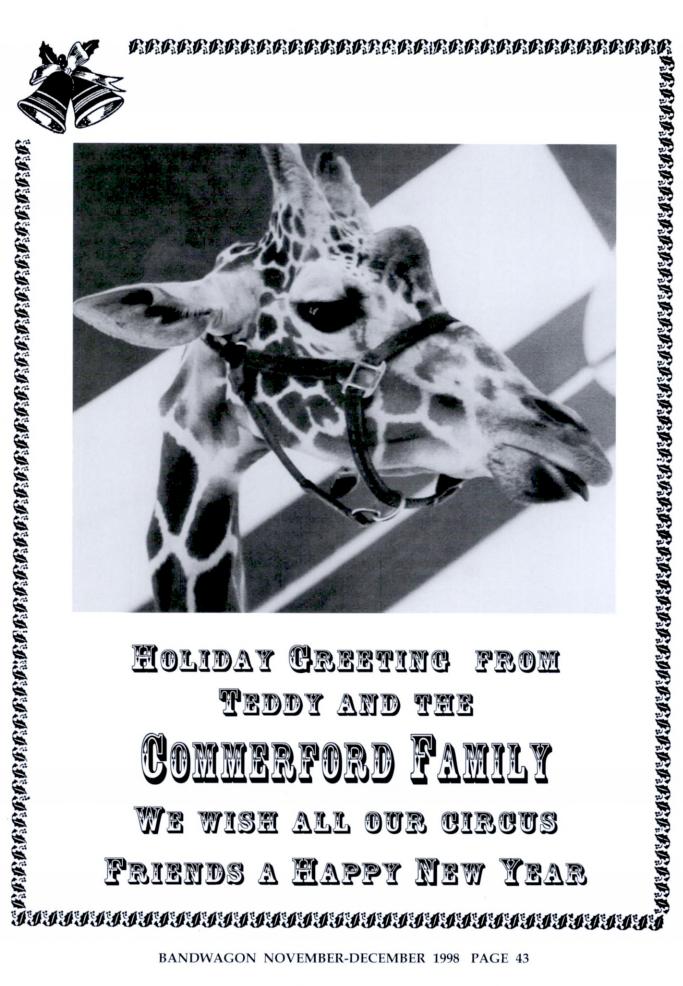
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THE REAL BIRD MILLMAN

By Frank D. Robie

This paper was presented at the 1998 Circus Historical Society convention in Atlanta, Georgia.

This is not a biography of Bird Millman. It is intended to correct and clarify most of the published errors, legends and misinformation caused by lack of original research into her life.

Since you might suppose these comments are the misguided ramblings of an old circus fan with a faulty memory, I shall submit here the length, extent and sources of my research.

My fascination with Bird Millman began in 1944 after purchasing the Dexter Fellows book. Eleven years later I was stationed at Fort Carson, Colorado, forty miles north of Canon City where she was born. By chance, I met a circus fan who told me about a group that wished to form a Circus Fans Association tent. One of the suggested names for the tent was Bird

Bird Millman at age 14 in 1904. Author's collection.

Millman.





The well known photo of Bird with a balloon. Author's collection.

After some search, I made contact with Mrs. Janet Sterling, executrix of the Millman estate. Through her, I was able to interview many friends, neighbors and benefactors, obtaining original documents, photos, and copies of hundreds of news clippings from scrapbooks. Countless hours were spent tracing references to the Engleman, Patton and Millman names from the Canon City, Colorado Daily Record and the Florence, Colorado Oiler from 1880 to 1940.

The Bird Millman CFA Tent No. 86 was raised in Canon City on August 31, 1957. She was elected to the Circus Hall of Fame in 1961. I have been hooked on her ever since.

After being released from active duty in 1965, I spent several months researching her life at Dartmouth, Harvard, Yale, Brown, Princeton, the Boston Public Library, the New York Public Library and the New York Historical Society. The New York Star, New York Clipper, Variety and Billboard were also studied.

Last year an article in the New York Times caught my eye concerning the Ziegfeld Club in New York City. After a visit to the club, I was invited to join because of my interest in Millman who was a follies girl and mid-night performer. This prompted me to revive the project.

My research had been set aside for more than thirty years. Bits and pieces turned up and numerous books were published with one or more facts of errors about her. Put the books mentioning her name in chronological order and you would find the source of errors and be able to follow them from 1932 to 1997. One author suggests that her name came from the

dainty step she took on the tight wire. In fact, in an interview she

Mother Genevieve, father John and Bird about 1906. Author's collection.



stated that her grandmother noticed she chirped like a little bird, and later, at age there when she was placed on the wire by her parents, she seemed to take to it naturally, "like a bird."

John Dyke Engleman and Genevieve M. Patton were married on January 8, 1890. In the appropriate length of time Jennadean Engleman arrived on October 20, 1890. Various writers place her birth in 1888 or 1895. Her grave marker in Canon City's Lakeside Cemetery lists 1890-1940.

Local legend has young John Engleman forever practicing on a tight wire strung between two trees in whatever backyard he lived, and on special occasions he could be talked into walking a wire across Main Street. Jenny leaved the wire and iren jay from

a wire across Main Street. Jenny learned the wire and iron jaw from her father. She later remembered crying a lot while learning.

Early on, father John realized Engleman was a name likely to be

Litho used by Barnum & Bailey in 1913. Author's collection.





Six sheet lithograph of Bird Millman on Ringling-Barnum in 1920. Pfening Archives

misspelled more often than not on a vaudeville bill. He flipped open a dictionary, ran his finger down the page, and the name Millman became history.

Douglas Gilbert's American Vaudeville states the Millman Trio worked small circuses and "honky-tonks"

which were low class

saloons. Such as not the case. Clippings and interviews prior to 1904 list the Millmans on Lemen Bros. Circus, the Great Melbourne Circus, and Hough & Houston's Railroad Show, and on the Ferari and Mundy Carnival which played several states around Colorado and

Press and route books for the seasons 1904-1907, and 1909-1910 show the Great Millman Triple Aerial Tight Wire performance was then in the hands of William Morris, a legendary agent, who booked them their entire career on the Keith

in Canada.

Orpheum circuit, the biggest of big time vaudeville, starting November 28, 1904 at Keith's Theater in Cleveland, Ohio. This knowledge corrects several erroneous statements.

The most flagrant of all errors is the classic balloon picture. Everyone has seen the beautiful photograph, shown on the first page of this article, of Bird with a balloon standing on a dubbed-in slack wire. A cut line stating she never used a balancing pole or a parasol often accompanied this widely-reproduced photo. It was not so, but the story has been repeated to this day. From her earliest training with

her father she used a Japanese parasol which many photos show. Her wire was seven feet above the stage or ground and was 36 feet long, supposedly twice the usual length. Her lightning speed as she dashed from end to end was a remarkable feat and reportedly breath taking and beautiful. This was done without a pole, balloon or parasol. She did,

The cover of the Feburary 1917 *Popular Mechanics*. The Woolworth building is in the background. Author's collection.



however, use a parasol during her six minute performance.

The route books previously mentioned and the New York Clipper detail her act during the very successful engagements in the principal music halls of Europe's largest cities. Many accounts indicate the went Millman company Ringling Bros. in 1914. In truth, they joined the Barnum and Bailey Circus, owned by the Ringlings, on March 22, 1913. Except for the 1916 season Bird remained on the Barnum show each vear through the 1920 tour after the Barnum and Ringling circuses were combined.

During the winter season of 1915-1916, the William Morris Agency contracted her with the Ziegfeld organization to appear on the New Amsterdam roof in either the Nine O'Clock Review or the Mid-Night Frolic, or both. She was so well received that she was singed to appear in the Ziegfeld Follies of 1916.

Her costume changed very little in the two decades she performed in vaudeville. An interesting account notes: "Her entrancing figure, clad in skin tight, one piece tights did much to enhance the beauty of her act." Rarely, if ever, did she wear anything other than fine light skirts bordered with Marabou or Swan's down.

After five years with Barnum and Bailey and two with Ringling-Barnum, she quit the circus forever at the end of the 1920 season. A surprising quote by one historian said: "Like May Wirth, Bird Millman had the entire arena all to herself. No one else performed while she was working because it was assumed that all eyes would be on these performers anyway. The other two rings stood empty when they came on." Wrong, again.

A check of programs for those years reveals wire acts performing on stages and rings either side of the center ring with the exception of the 1919 season when each of the great female stars and the Hanneford riding act performed in the center ring alone. For her entry, Bird arrived center ring in a chauffeur-driven



Millman in October 1916. Author's collection.

open white touring car with an Oriental rug to dismount upon.

During her final two years on Ringling-Barnum, she was accompanied by a quartet of male voices, consisting of Eugene Reichgott, Felix Adler, Chris Miller and one unknown who sang *Just Like a Rose*. Several books mention she had a chorus of eight male singers during her act. I can find no confirmation of this in the reviews and it was certainly

The queens of the Ringling-Barnum big top, Bird Millman left, May Wirth and Lillian Leitzel. Pfening Archives.



never highlighted. Supposedly they they sang a number Bird used in vaudeville. In it she danced a Hawaiian hula while they sang Aloha. There are several mentions of Bird herself singing How Would You Like to Spoon with Me, Belgian Rose, Jerry, and I'm Up In the Air Over You. Again, no primary sources document this, and I cannot imagine her singing while the other rings and stages were occupied.

The Greenwich Village Follies of 1921 was produced by the Shubert brothers and staged by John Murray Anderson who later became the creative department for John Ringling North. Bird was in this show which ran for 180 performances on Broadway. She then toured with the road company in 1922.

In 1924 she was back in vaudeville. By then, the great days were winding down and for the first time in her career she had to play split weeks. On May 10, 1924, after a short romance, she married Joseph F. O'Day of Boston. He was treasurer of the J. D. Larkin Company, a dry goods manufacturer and three years younger than Bird. The marriage lasted until his sudden death of heart disease on September 27, 1931.

One writer remarked: "Unlike Lietzel, who fell to her death, Bird Millman retired at the height of her

career, got married and lived happily ever after." Were it only so. Following her husband's death, she returned to Canon City to live with her mother. She still practiced her wire walking and made one or two unsuccessful attempts to get back in show business. The spark was gone. That star essence which she had possessed had evaporated and was no more.

During the early part of 1940, she developed an illness which was finally diagnosed as spinal cancer. It was painful beyond belief. On the hot, sultry summer evening of August 5, approaching eight o'clock, one final wrenching scream shattered the silence and it was said a flock of white doves flew away. Her neighbors remarked, "Bird is gone." And so she was.



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SIDE LICHTS ON THE CIRCUS BUSINESS

PART FOUR By David W. Watt

November 23, 1912

In eighteen hundred and eighty two which was my first year with the Forepaugh show, there were many privileges let to different outsiders, one being let to a man by the name of Andy Keith. This was what was called a lung tester. Mr. Keith had an assistant in a young man not yet out of his teens by the name of Eddie Albee.

This machine was placed in the sideshow and Mr. Keith had charge of it and collected the money, and Eddie Albee would gather in the people; the fee for testing lungs was five cents. This machine was supposed to indicate whether you had strong lungs or not.

Keith did a flourishing business all summer but the museum bee got too busy for Andy's head and he was bound at the close of the show to go to Boston and open up a dime museum. Many times during the summer he would come into the ticket wagon and talk to me about going with him to Boston and opening a museum.

There were only one or two museums in Boston and those were small ones and Mr. Keith thought it the finest opening in the country. For a time I thought well of the undertaking, but when the closing day of the show came, I thought as I had a good position where I was that I might better keep it. I said to Mr. Keith that by the time we would get a building in a good location in Boston I was afraid that our money would be gone. So I concluded not to go. But Mr. Keith was bound to go into the museum business and at the close of the show at Chattanooga, Tenn., on November the 15th, Keith and his young assistant packed their belongings and started for Boston.

In a few days after arriving there he had leased a building and was advertising for freaks and privileges of all kinds that went in those days to make up a museum. His venture proved a bonanza from the start. This place made money faster than Mr. Keith had ever expected and it was not long after that he leased another building and opened another museum. This also was a money maker and in a few years Mr. Keith had amassed quite a fortune and his next move was to buy ground and build one of the finest theaters ever built in this country.

Through all these years the boy Eddie Albee, who was his assistant when he had the lung tester in the sideshow, was his general manager. The entrance to this beautiful theater was a block away from the theater proper. This viaduct entrance which was commenced a block away was all finished in marble and decorated with beautiful plants and statuary. For many years visitors from all parts of the world who visited Boston never failed to see Keith's new theater, for it was one of the finest sites in Boston. This house, like the small museum, was also a great money getter.

Newpaper ad for the 1887 Burr Robbins opening stand. Circus World Museum collection.

In a short time Mr. Keith was looking for sites in other cities. His next move, I think, was to get control of a theater in New York and, if I make no mistake, he owns and controls three theaters in New York today, one in Philadelphia, one in Baltimore, and only a few years ago he built a beautiful playhouse in Providence, Rhode Island. Through all these years of success, Eddie Albee was his right hand.

On the opening night of the new theater in Providence, Rhode Island, Mr. Keith presented it to Eddie Albee for his long and faithful service, saying much of it was due to his keen interest.

Mr. Keith is advanced some in years now, but he has a grown up son who was brought up in the business, and with other people interested in



different playhouses, he now owns a beautiful home in Boston and has a private yacht and much of his time is now spent on the yacht. He is said to be worth millions and it was just 30 years ago this fall that he first launched into business for himself and the foundation for his great fortune was started in the side show of the Forepaugh show with his lung tester. Andy Keith should certainly be well pleased with the outcome of his show career which was started in such a small way.

In eighteen and seventy-nine while we were touring the northern part of this state with the Burr Robbins show, which at that time was a wagon show, we encountered a great deal of rainy weather which naturally made the show grounds soft. It was only with the utmost care on many show grounds that it was possible to put up the tents so they would be safe when they were crowded with people.

At Columbus, Wisconsin just before the close of the afternoon performance all the seats on one side of the canvas fell, hurting many people more or less, but not many of them seriously. If ever I experienced a dark hour in the show business, this was the one. But living in or near Columbus was Fernando Bradley, an old time friend, and Mr. Bradley knew if there ever was a time when I needed help, it was then. He came to my assistance and worked with me assisting me as no one else could and helped me in every way possible to make settlements with the people and not only stayed there till everything was settled up in Columbus, but went on through with me to the next town in case something might turn up there which he might be able to help me out with.

Mr. Bradley died several years ago, but has a son who with his family live in this city on Milton Avenue. From that time on I always had a warm spot in my heart for Mr. Bradley who worked with me day and night and gave me the kind of assistance which I needed so much. I met him several times after that and we would always rehearse our experience at Columbus, Wisconsin, when the seats fell down in the show.

But as the old saying goes, "You can't grind with the water that's



A Burr Robbins cage ready for parade. Circus World Museum collection

past," and while these have all passed and gone, I thought perhaps they might interest you.

November 30, 1912

In the spring of 1879 while we were organizing the Burr Robbins show at Spring Brook headquarters we soon found, as the saying goes, that we were "up against it" for help. The usual amount of drivers and canvasmen for the show who had generally commenced to show up early in the season were not on hand. The ring performers, the side show and all the privileges were provided for, but the workingmen didn't seem to come in the usual way.

Tom Fay, the boss canvasman, was far short of help and was hiring anyone that came along that was able to do any kind of a day's work, and Delavan, the boss hostler, was in the same fix. Among the ones who applied for work to Delavan was a short, fleshy young man who was always known around the show as Fatty. He was hired to drive a team over the road and care for the same, and it did not take Delavan long to find out that that was his limit and then some. Fatty came to Janesville from somewhere in the West to attend the telegraph school, probably sent there for the reason that there was nothing at home that they could teach him to do. Of course he could not learn telegraphy and had to do something, so he hired out to the show as a driver.

That year I had to organize a parade and take it out, and it was my business to see that everything was in ship shape before they took it off the lot. All the drivers had to wear

uniforms in the parade, and it seemed to be impossible for Fatty to put on his uniform, button it up straight and knock the dents out of his hat. It was my business after the parade was on the street to drive down the line and see if everything looked all right. I would invariably find Fatty with the top button and the lower button hole buttoned together and a dent in the side of his hat, and I always had to look him over before I started the parade.

The day we were to show in Brodhead, Wis., we got in late and everything was hustle to get the tents up and the parade out on time. This day I took the parade off the lot and was just heading into the main street with it when I happened to think that I had not looked Fatty over. I stopped the parade and drove back and there sat Fatty on the cage with his usual misfit. I said a few things to Fatty that wouldn't look well to print and finally asked him if he didn't know enough to put his uniform on, button up the coat straight, knock the dents out of his hat and sit up as though he was alive. And he said, "No, sir, I don't. If I did I would not be working here day and night for \$12 a month." I think this was the only bright idea that ever entered Fatty's head during the season, so I said to him, "All right, Fatty, I will either let you go or I will be there every day to look after you."

Fatty finished the season and was paid off on the farm at Spring Brook, and as he was getting his money, I said to him: "What are you going to do, and where are you going?" He said to me: "The first thing I am going to do is to go to bed. I haven't had a night's sleep since the show started last spring." And he said, "If I wake up in time to start out again in the spring, I'll be satisfied." I said to him, "You will have to take your chances on that for I don't think anybody will bother themselves to call you." I never saw Fatty after that and for all I know he may be sleeping vet.

This same season while we were touring in the northern part of this state, we showed in Augusta and from there were to go to Eau Claire, a distance I think of something like 20 miles. Just after the afternoon show had commenced the best imita-

tion that I ever saw of Joshua Whitcomb drove up in front of the show with a beautiful bay horse on the near side and a good chunk of a farm horse hitched with him to a lumber wagon. The old farmer paid no attention to anything around there except the side show wagons. He had a boy at his side, 16 or 17 vears old, whom you could tell at a glance was his son. While one of the team was as fine a horse as I ever looked at, they didn't seem to know or think that he was anything out of the ordinary. Delavan, the boss hostler, who always had his eve out for a good horse was not long in getting to him and asking what such a horse was worth. The farmer said he didn't care to sell him, but he thought he was probably worth as much as anybody's horse. Delavan started right in to make a trade with him, told him that he had a nice mare that would be worth as much or more to him on the farm than this horse would, and he would give him a good trade. "Well," he said, "you would have to give me a good horse and the price of another one to get this fellow." In a few moments Burr Robbins was out looking him over and told Delavan to not let him get away if he could get him at a reasonable price. Delavan soon had the farmer back in the horse tents showing him this mare and to make a long story short, he soon made a deal. Delavan gave him the sorrel mare and \$75 in money for his coach horse.

This mare was balky and, as the saying goes, would at times "kick the stars out of the heavens." The coach horse was taken far back in the horse tents and Delavan with three or four of his assistants brought the mare outside and hitched her to the lumber wagon with the other horse. The farmer and his boy got into the wagon and tried to start her. She went into the air and came down and kicked and made all kinds of trouble, but this never seemed to bother the farmer. He said she would probably be all right when he got her away from the show where it was quiet and that he had seen many of that kind of horse and he presumed she was a little nervous. After several efforts the two horses started together and down the road they

went on a run. When the farmer had gone a few rods he turned and hollered good day to Delavan and said, "Good luck to you."

Mr. Robbins said to Delavan, "Now you must not work this horse over the road on any of the heavy wagons." Delavan said, "I will drive him over the road on my light buckboard and take the finest care of him, and if Johnnie Griffiths or Jim Vanetta get this horse when we get home, they will have to put up six or seven hundred dollars for her."

The roads were all sandy from Augusta to Eau Claire so we had what we called a pack-up breakfast and started together and down the road. I had to wait until everything was out of town so I could settle the bills and then ride ahead and be in town ahead of the balance of the show. I was within about five miles of Eau Claire just as it was getting daylight in the morning, and I overtook Delavan, and the poor horse was standing on three hoofs, holding up the right fore foot, and the hoof had dropped off. He had been nerved and as a rule when this is done, it is only a matter of time until the entire hoof will come off. Delavan waited until Burr Robbins came along. He had a 44 caliber revolver in his pocket and they led the poor horse down into the gully at the side of the road in the pine woods and shot him. After that it was worth anybody's life to say

The old Madison Square Garden in New York City. Pfening Archives.



anything about the horse trade that was made in Augusta with Cy Perkins.

Delavan was a high class horse trader and it was only such invisible faults as this one that he ever overlooked. I was taking tickets at the front door and was looking out for the show when the trade was being made. After the farmer had gone Mr. Robbins knew that I liked a good horse and had Delavan send a man to the horse tents and get the horse and lead him up and down in front of the main entrance of the show so that I could take a look at him. He was certainly a fine looker, and it was the last time that he was ever put on exhibition.

But these are simply rough and smooth places over which we had to travel with the wagon show, and I thought it might interest you.

December 7, 1912

Many years ago the only two great rival shows in the country were the Adam Forepaugh and the P. T. Barnum, and the bitter feeling that existed between the two great shows made the managers very alert as to the best country and towns which they might control. In those days the Barnum show got control of the old Madison Square Garden building in New York City and took a lease on it for ten years at \$20,000 for eight weeks and with the understanding that no other show could come into New York City and show in Madison Square Garden which was the only available place for a big show.

Adam Forepaugh had always had his eye on New York City and was always on the lookout for an opportunity of any kind to get in there. When the ten years lease of the Barnum show ran out, the old building was in bad shape and the Barnum management notified the agent of the Vanderbilts, who were the owners of the building, that they must have certain repairs made there or they would not renew their lease.

Adam Forepaugh heard of this and immediately dispatched an agent from down in Indiana where he was showing to New York City and get a lease on the building for the following year to open there March the 6th for eight weeks. As

soon as the Barnum people found that Adam Forepaugh owned the only available lease for a big show in New York, they immediately got busy looking for another location.

In a few days the New York papers were full of a new venture that the Barnum show had got into, that of buying a large tract of land uptown farther and the picture of an immense building which they were to erect thereon in time for the show to open early the following year. This did not disturb Mr. Forepaugh for he knew it was merely a bluff, that the ground and such a building as they were supposed to build would run up into the millions and there was no danger of that.

Mr. Forepaugh immediately set about making such improvements in the Garden as he thought best, paying no attention to what the newspapers said about the new enterprise. It was only a few weeks till the management of the Barnum show came to Mr. Forepaugh and wanted to make concessions whereby the two shows might appear in Madison Square Garden together. Later on the arrangements were completed and the two great shows were combined in New York the following spring for eight weeks, but Mr. Forepaugh had absolute control.

In former years there had been four ticket sellers on Fourth Avenue side of the Garden with small windows that only one person could get to at a time. I went on several days before time for the show to open and as soon as I got there Mr. Forepaugh took me to the Fourth Avenue entrance and he said, "Now, Dave, this is all wrong. I want you to sell all

the tickets at this entrance and you get a carpenter to close up these small peek holes," as he called them, "where they have been in the habit of selling tickets and build you a place there as near like a ticket wagon as you can; for I want you to attend to all the business on this side of the Garden."

This I did and Mr. Forepaugh after the opening day of the show went back to his home in Philadelphia for there was no one with the Barnum

show that he had any love for and he didn't care to be there.

The treasurer of the show was a young man by the name of George McGleason, who for years had been treasurer with the Barnum show. All the different ticket sellers had to turn into Mr. McGleason after each performance in the main office on the Madison Avenue side of the great building. A few days after the opening I had several thousand dollars to turn in, and while checking up with Mr. McGleason, our figures did not agree. McGleason claimed that I was between \$2 and \$3 short. I, of course, knew I was right and so did he. While we were having a little dispute over it and getting ready to go over the figures again, P. T. Barnum who was looking on said to me, "You couldn't work for me if you would work for nothing, or anybody else that works for the Forepaugh show."

I said to him, "Mr. Barnum, if the time ever comes that I have to work for the salary that you pay Mr. McGleason and all the rest of your men, you will be only too glad to get me, for you have been in the business long enough to appreciate first class help." The hatred between the two shows had existed so long and was so bitter that Mr. Barnum could not see any good in anyone who was with the Forepaugh show.

Later we showed in Bridgeport, Conn., Mr. Barnum's hometown and winter quarters, and about 9 o'clock in the morning the old gentleman came to the side door of the ticket wagon and spoke to me very pleas-

Illustration from a Forepaugh 1885 courier. Pfening Archives.



antly and said, "Dave, this is pretty hard lines for a man who has been in the show business as long as I have, for I have got about thirty helpers here around my place who are bound to see the show and I promised them they should all go." I said to him, "Mr. Barnum, you are welcome to all the tickets that you wish and the best will be none too good." I handed him a tab of 59 reserved seat tickets and said to him, "Mr. Barnum, if this is not enough you are welcome to more, and if this is more than you need, you can return them."

He said to me, "This is more than I could expect. Mr. Forepaugh himself, I know, would not give me a ticket." He said, "Will this not make you trouble if he finds it out?" I said to him, "This is my own business to give these out and care for them, and if Mr. Forepaugh did not think I had good judgment in these things, he would certainly not leave it to me. While he might give them to you, he knows as well as I do that it is a courtesy that belongs to you." He thanked me kindly and this was the last talk I think I ever had with P. T. Barnum.

We opened the show one season in Philadelphia and were going to make the eastern country that year and that meant Philadelphia for two weeks, Baltimore for three days and Washington, D.C. for the other three days of the week. While showing in Philadelphia I received a letter from Dr. Warren from Washington, D.C. where he made his home for a good part of the year although his family made their home in Janesville and still reside here on Caroline Street.

The letter was an invitation for Mr.

Forepaugh and myself to take dinner with him at his hotel which I think was the old National Hotel and was a famous one in those days. Mr. Forepaugh and I took dinner with him Thursday at which he had invited three other friends. I can only recall the name of one of the three others present and that was Dr. Bliss. Dr. Bliss was the physician who gave up his practice to care for President Garfield at the time he was shot there in the depot. Dr.

Warren and Dr. Bliss went down to the show ground in the afternoon and Dr. Bliss asked if he and Dr. Warren might not come into the ticket wagon and watch me sell tickets for the afternoon house.

They were both my guests in the ticket wagon for the afternoon and after I had got through with my work there, I took the two doctors back all through the big show and back into the dressing room which meant that I had shown them the show from front to back. Dr. Warren had spent many years in the mail service business and it seemed to me that he knew everybody in the capitol city.

At the close of our run there on Saturday Dr. Warren and Dr. Bliss with three or four other friends whom I had made through them came down to bid me good-bye and Dr. Bliss said: "You had better look out for us, boy, next spring, for it is not two to one that we won't be out with the circus of our own. You know you have shown us all the ins and outs of the business and we are certainly in shape to start a show of our own." Dr. Bliss at that time was one of the most famous physicians and surgeons in the country, and he had given up a large and lucrative practice to look after the president which he did up until the time he died. The last year that I was with the Forepaugh show was the next year after Mr. Forepaugh died and it passed into the hands of the Barnum people. The new owners of the Forepaugh show were James A. Bailey, James E. Cooper and J. T. MacCaddon, who was Mrs. Bailey's brother. This year was the first time that I had an assistant in the wagon by the name of Jeff Callan. "Jeff," as he was known around the show, was a bright, smart young man, and while he was supposed to be my assistant, he was kind of a general man all around the show. When anything had to be looked after Jeff was always called. He was up to date and capable to look after any kind of business although but about 20 years of age. This year the show closed at Richmond, Va., and a few days after Mr. Cooper came into the ticket wagon and said to him, "Well, Jeff, I am going around seeing the boys to see if they want to go another season. What do you think?"



Jefferson Callan, assistant treasurer of the Forepaugh show. Pfening Archives.

"Well," Jeff said, "I like the business, but there will have to be two changes if I go out another year." "Well," said Mr. Cooper, "we will give you more. You will be worth more. What's the other?" Well Jeff said, "You know I have had to do all the mourning for the show all the season. When anybody got killed or died I was the one that had to stay back and look after all the funeral preparations." He said, "Do you know that I never buried one of the boys that I didn't think when I was lowering him into the ground that possibly I might be burying some mother's boy and she never would know what had become of him because so many go under assumed names. No more of that for me," said Jeff. "A circus one day and a funeral the next don't suit me." Mr. Cooper agreed to Jeff's request and another new man was appointed to look after the funerals for the next season.

I did not go back to the show the next year and Jeff was ticket agent and stayed there till the show was sold to the Ringlings and then Jeff retired to his home in Bridgeport, Conn.

December 14, 1912

I thought you might be interested to know something about how and who handled the big shows. When I first went to the Adam Forepaugh show I was among strangers in a strange land. After meeting Adam Forepaugh he called the manager of the show John A. Forepaugh, who by

the way was his nephew, and introduced me to him saying, "John is my manager."

The manager of a great show like that had long hours and plenty of work. John A., as he was familiarly known around the show, had his wife with him, traveled in a private car of his own and had a fine horse and carriage which he used daily in business.

It was the night watchman's business to call him first in the morning and he with the boss canvasman and his carriage as well were always the first ones on the lot in the morning. It was his business to show the boss canvasman how he wanted the show located, how it was to front the town and at night he was the last one to leave the show grounds. His horse and buggy were the first ones unloaded in the morning and the last ones to be loaded at night. He never went to his car to retire at night until the last wagon was on the train and everything in readiness to start for the next town. Many times he would not get to bed till one o'clock or after and would be called at 3:30 to 4:00 o'clock in the morning. For his services Adam Forepaugh gave him a certain interest in the privileges which amounted to many thousands of dollars each season.

He also had charge of all the privileges such as the side show, the concert and the candy stands, and with all this work John A. Forepaugh put in more hours than any man around the show. He remained with the show in this position till after the close of the season of 1885 and then, unknown to anybody, he went quietly to work in Philadelphia looking for a theater as he thought that working in his home town would be more to his liking. He finally got an option on what was known as the Eighth Street Theater and went to his uncle and said, "Uncle Adam, I would like to quit the circus business and go into the theatrical business here in Philadelphia."

Adam tried hard to talk John out of his new venture as he was too valuable a man for him to lose and he well knew that his place would be hard to fill. But John was bound to locate permanently in Philadelphia which had always been his home town. His option called for a three

year lease with the privilege of seven years more, the first three years at \$14,000 per year for the first three years and a substantial raise for the next seven. He had to give a money bond as security for the rent of the theater and his uncle not only gave him up, but went on his bond for his rent.

John immediately remodeled the theater at several thousand dollars expense and opened it at popular prices. Only a few years later, after making a success of his venture, he was elected alderman of the eighth ward. This he held for two terms and during the world's fair in 1893 he was selected as one of a committee of four by the mayor of Philadelphia to bring the great Liberty Bell to the world's fair where it was placed on exhibition for some weeks.

John A. was an educated man and a gentleman of the highest class and one that you could always be proud to introduce anywhere as your friend. He was a warm and personal friend of Robert and William A. Pinkerton and while at the world's fair was entertained at different times at William Pinkerton's home.

returning Shortly after Philadelphia John A. was taken sick and pneumonia set in and in a few days he died. He left a widow, Lou Forepaugh, but no children. His wife was a business woman and took actual management of the theater which she ran some years after that with success, but Lou Forepaugh had been on the road with her husband for several years and liked the life and later went into partnership with John A. Barton and started what was known as Luella Forepaugh-Fish Wild West. This was not a paying venture and as many of you will remember stranded here some years

Lou Forepaugh had put about \$45,000 cash in this venture and lost it all but a few hundred. But she was a good loser and but few people could have taken the loss as gracefully as she did, although for a while she wore a troubled look on her face.

One day at dinner in the hotel I said to her, "Lou, I think the loss of your forty-five thousand dollars has put a few wrinkles in your face." Just at that time an old lady was walking out of the dining room. She had many

wrinkles in her face and a scowl that would naturally warn anyone to get out of the way. Lou hunched me and nodded for me to take a look at her and she said, "Davie, if it took \$45,000 to put a few wrinkles in my face, that poor woman must have lost ten million."

After closing up with the wild west show here, Lou Forepaugh and her new husband Mr. Fish, went to Cincinnati where they leased a theater and started a new business. They prospered from the start and about two years later they leased another. Since that time they have been running two theaters in Cincinnati, both of which have been money makers. When the failure of the wild west show came, they owned a home in Philadelphia which they saved and where they expect to make their home later.

Nearly everybody in circus business had some kind of lunch after the show was out at night and if it happened to be showing in a small town where there were no restaurants, there were always a few of us who would gather together in Lou Forepaugh's car and have lunch, and it was always the kind that money would not buy. I hope she may live

long and always have plenty.

There was one man with the show whom I must not fail to mention as there never was another character like him around the show. His name was John Gross and he was watchman for the ticket wagon. John was always around the wagon in the daytime and had a cot and slept there and

guarded the money at night. While there were three large safes in the wagon in those days, much money that we took in was silver and there were times when there were thousands of silver dollars that could not be gotten into the safes, consequently they were bagged up and left in the wagon. John Gross practically had nothing to do around the show except to be honest, and many times

he used to say that that was the hardest job around the circus. When Adam Forepaugh died if there was a real mourner attending the funeral, it was John Gross. He had been watchman of the ticket wagon for more than twenty years and knew that he had lost a father and a home.

He was a civil war veteran and after Mr. Forepaugh's death he quit the business and went to the soldiers' home in Philadelphia where he died several years ago. If honest men get their reward, who knows but what John Gross is a watchman at the Golden Gate.

Last Tuesday I met P. L. Myers on the street and he said, "Dave, there is an old friend of yours stopping at the Myers House that would like to see you." He walked in and introduced me to Harry Sweatman. Harry was there as advance agent for "The Only Son" company which comes to the Myers Opera House next Tuesday evening with Thomas Ross as the star, which is a guarantee of its high standard. Harry Sweatman was a recruit with the Burr Robbins show in '81 when a boy of only 16 years of age. Harry has always been in the advance and while at that time he was a mere boy, he was a bright,

> up-to-date lad and bound to win in the business.

> Louis E. Cooke, well known circus advance man. Pfening Archives.

> The next year I went to the Forepaugh show and Harry went also and was ahead of the show with Louis E. Cooke who has been a famous advance man for many years. Harry told me that he had been in the business

ever since. He was Louis E. Cooke's able assistant with the Buffalo Bill show for many years during the summer and in the fall would go into New York and take out a theatrical company, always with the best. He was manager of the "Madame Sherry" company last year and this year is advance manager for Thomas Ross. He has always been a hard, conscientious worker and always

traveled with the highest class companies. We had a long pleasant visit over the roads that we traveled years ago together, and when he had to leave for Kenosha where his company goes from here he said, "I wish that there was a later train. Dave, we haven't got half through."

He said he would take his company as far west as Denver and then down through Texas and the southern country and later in the season would get back to the larger cities. Nobody knows the country better than he and but few are as high class in the business. It certainly did me good to meet him once more.

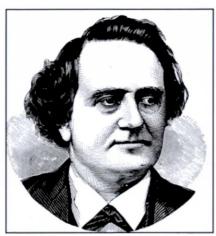
December 21, 1912

Many years ago a circus was organized in the east and it will be remembered today by the old men in the business as the finest one of its size that ever was the road. It was a wagon show, as all of them were in those days, and was supposed to play the eastern country entirely. It was organized and owned by a man by the name of Montgomery Queen whose name it bore. For a few years it was a success and made money and was known all through the eastern country as the best show that had ever been put on the road; but later it commenced one season with bad weather and one piece of bad luck after the other seemed to follow it and it went into winter quarters that year with a big loss.

It was started out the next year and the same luck seemed to follow it, but it weathered the storm and was able to be on the road the next spring, but only after a fashion. Along about the middle of the third season of its hard luck, it went on the rocks, as the saying goes, and Montgomery Queen not only lost his show, but everything he had in the world.

He had but one child and a few years before this she married a well-to-do businessman in New York City where they made their home. In the meantime Mrs. Queen died and when the show was gone Montgomery Queen who was left practically alone in the world went to New York City to live with his daughter.

He tried later to get back into the business, but failed to get capital



Montgomery Queen circus owner from 1873 to 1877. Pfening Archives.

back of him and had to be satisfied to spend the remainder of his days with his daughter in New York City .

Adam Forepaugh and Montgomery Queen were always warm friends and in '84 we were to open in Chicago for a two weeks' engagement. About a week before our opening day there Mr. Forepaugh sent a pass to New York City and an invitation for his old friend to come into Chicago and be his guest for the two weeks. We got into Chicago early Sunday morning and one of the first men that we saw standing on the lot was Montgomery Queen.

Mr. Forepaugh and his wife always traveled in their private car and lived there from spring to fall, seldom if ever going into a hotel. Mr. Forepaugh brought Montgomery Queen over to the ticket wagon and introduced him to me and said, "Dave, you take Mr. Queen to your hotel and get him the best room there and pay the bill."

I took him to the Windsor Hotel on Dearborn Street, which at that time was owned and run by Mr. Greggston. Mr. Queen was an eastern gentleman of the highest type and one that you would be glad to introduce anywhere as your friend. He and Mr. Greggston soon became friends and Mr. Forepaugh gave Mr. Queen a box at his disposal for the two weeks which held six people and Mr. Greggston and his family were often guests of Mr. Queen at the show.

Mr. Queen was a dignified looking gentleman and a good dresser and one of the best story tellers that I

ever knew, consequently he was what would be called a good all-around mixer. After the two weeks run there we closed on Saturday evening and Montgomery Queen's train left in the afternoon for New York. Just before time for Mr. Queen to leave for his train Adam Forepaugh brought him out to the wagon and told me to give to \$500, saying him. "Montgomery, that will be some spending money for you after you get back to New York. I have certainly enjoyed your visit and would be glad to have you come on at any time when we are down east or anywhere near New York City."

With tears in his eyes Mr. Queen bid Adam Forepaugh good-bye saying, "These have been two weeks of the brightest in my life." But this was the last visit Montgomery Queen ever made to the Forepaugh show. While Mr. Forepaugh was considered a close man in business affairs, he was always liberal to those of the down and out class that he had known in better days.

We were showing down in Illinois one season and were billed to show in Litchfield on Monday. Mr. Forepaugh always had his eye out for a fine horse and if one could step some and was a fine looker, he would always pay the price for he had a good market for them in the fall in both Philadelphia and New York City where he was well known as a dealer in high class horses.

Early Monday morning a gentleman drove a fine looking bay horse and one that could trot fast up to the show ground and offered him for sale. Mr. Forepaugh who knew that I always liked a good horse and had more or less to do with them many times took me with him to look one over, but invariably if I liked him, he would not buy him. If I didn't like him, he would and that was the case with this horse which was known as Litchfield Boy.

He bought the horse, paying a long price for him and in a few days was driving him around the city to a top buggy. One day the horse got the best of him and ran away and kicked his fine carriage all to pieces. This was kept quiet around the show, nobody knowing anything about it but the boss hostler.

A few days later I ordered a horse and buggy to take some money to the bank and this horse was hitched up for me on an open wagon. We were showing in a half mile fairground track, and when I had loaded in my silver, I asked the bookkeeper to take a ride down to the city with me. We started with \$5,000 in silver in small bags and had

only got out of the gate and started toward town when the horse went into the air, threw down his head, broke his check and kicked the bookkeeper, the silver and myself all over the road. The bookkeeper and I escaped with a few bruises, but the silver was scattered down the road for forty rods.

Mr. Forepaugh immediately commenced telling me how little I knew about driving a horse and said he guessed it would keep me busy to keep one straight in the road. I said to him, "The chances are that you have had a little time with this fellow yourself or you wouldn't have given him to me. I have noticed that you have been limping around the show for a few days. This at the time was all guess on my part, but I had called the turn.

But it was only a few days later that we had a terrible railroad wreck in which thirty-three horses were killed, among them Litchfield Boy. As this was caused by the carelessness of the railroad company, Mr. Forepaugh received pay in full for his horses. This was probably the only way that he could ever have gotten cost out of the notorious Litchfield Boy.

In looking back over the people that I knew years ago in the business there was one who always appealed to me as being for his chosen profession and that was Billie Burke, the clown. Burke had one of those man-in-the-moon faces and was at all times chock full of humor and wore a smile that he could not sleep off. I recollect one day a few days before the show was to close Mr. Forepaugh called Burke into the ticket wagon

and wanted him to sign a contract for another year.

Billy Burke, the famous clown. Pfening Archives.

Burke said, "Governor, I like it here, but I think I ought to have more salary." The Gov-ernor insisted that he was paying him all he could afford to pay, but he

said, "Burke, if you would concentrate your work a little more I might pay you more money, but it always seemed to me that you are as funny on the street and in the hotels as you are in the ring. Now if you would bring your work all into the ring and give it to the public in a bunch," he said, "I might raise your salary, but until you do that I think your salary is high enough." Burke signed for another year at the same salary.

We showed one season in a college town down east and Burke drove a small donkey to a two wheeled cart in the parade. Dozens of students followed him up and shot little air guns at him till Burke got annoyed, and looking up at the bunch, called out to one big awkward fellow that had extra large ears, "Colonel, I want to tell you something. You keep fooling

with me and before show the leaves town if you ain't careful, I'll be wearing those lop ears of yours for moccasins." This made a hit with the students and in the evening as soon as the band had played their overture, the students, who numbered in the thousands, raised up and with one yell com-

menced to call for Burke. Before they could go on with the show Billie Burke had to come out and make his bow, and all through that evening's performance Burke was applauded long and loudly in his work. Billie Burke, his only daughter, is one of the famous actresses of today.

December 28, 1912

Back in the early eighties were two young men in the show business. One by the name of John Doris and the other William Batcheller. Doris was a high class advance man who had been in the business several years, always drawing a good salary and saving a goodly part of it. Bill Batcheller was a performer and a high salaried one and he too knew well how to care for his hard-earned money. After the close of the show one fall, Doris and Batcheller got together and made up their minds to put a show on the road. While they had quite a little pot of money when they came to put in a circus and menagerie on the road, the show did not look like so much. But they were both high class in their business and made the money count wherever it was possible.

When it started out in the spring all brand new, it looked the part of the high class show which it was, but not a very big one. They went by wagon and took in only the small towns, and the show was a winner from the start. The show got started and in a few years it was put on cars and was launched out as a big show. The Forepaugh show showed in opposition to Batcheller and Doris at different times and we always found that the Doris and Batcheller show was our real opponent and stood well

in favor with the public.

John B. Dorís, círcus owner. Pfening Archives.

The show prospered for several years and some time early in the eighties Billy Batcheller concluded that he had made all the money that he would need if carefully managed and sold out to his partner John B. Doris. Later the show struck hard luck in first one way

and then another, and along late in the eighties the John B. Doris show went on the rocks at St. Louis, Missouri. Everything was gone and Mr. Doris never was before the public again as a prominent owner of a show.

Doris was a large, fine looking man

with jet black hair and came on the Forepaugh show after his failure and paid a visit to Mr. Forepaugh. This was the last time I saw John B. Doris until two years ago last February. I was passing the Myers House corner when an old gentleman with snow white hair tapped on the window and motioned for me to come in. He shook hands with me and called me by name and then said, "Dave, don't you know me?" I could not place him for a moment until he commenced to smile and I said, "Is it possible this is John B. Doris?" "Well," he said, "this is the remnants." He was here as advance manager for Mae Robson who was to appear here later at the opera house in "The Rejuvenation of Aunt Mary."

Mr. Doris had to leave on an early train but he told me after his failure in the circus business that he went to New York and got a position as advance manager in theatrical work and had been at it ever since. He said his home was in Erie, Pennsylvania where his wife was still living. He said, "This is a little different from circus business, especially if you were an owner or a manager; but I have always kept with high class attractions, always have had a good salary and perhaps the end may be just as well." He was taking his attraction west as far as the coast and their season he said would probably last about forty-three weeks. Nobody stood higher as advance agent or manager than John B. Doris which always assured him of a good position.

In the middle seventies a man by the name of W. C. Coup, who for many years had been connected with the Forepaugh show in different ways, conceived the idea with other prominent showmen of starting out what was known as the New York Hippodrome. P. T. Barnum as well as W. C. Coup and a few others interested started out the greatest hippodrome that ever was put on the road. It was so large they could only show on fairgrounds and was a world of expense to get over the road.

In showing in a town down in Illinois an incident happened which I'll tell you about. In announcing the coming of the great show it was advertised in newspapers and along the billboards that it was such a mammoth institution that it took

twenty managers to handle it, while in fact W. C. Coup was the general manager with one assistant.

This morning in the Illinois town the boss canvasman as usual had gone to the lot early and had to wait till the manager came to show him how to front the town with his mammoth tents. After waiting for an hour or more and no manager showing up, he jumped into his buggy and drove down to the car to see where the manager was. Just as he drove up to Mr. Coup's private car, Mr. Coup

stepped out the rear of the car and said to him in a sharp tone of voice "Tom, what are you doing down here this time of the morning and what do you want?" Tom answered him quickly saying, "Mr. Coup, I want to know where some one of your twenty managers are." Mr. Coup smiled "Tom, said, and they're on the bills, they're on the bills," and this was where

eighteen of them were as there were only two actual managers of the show.

The great New York Hippodrome was a failure, lost a lot of money for its owners and was finally disbanded. W. C. Coup was always identified with the best show in the country, but I don't think that he ever became prominent as an owner after this. A few years later he came on to visit Mr. Forepaugh and when he left for home Mr. Forepaugh handed him a substantial present in the way of cash, which no doubt came in handy to him at that time.

Bill Coup was always of a cherry nature and always looked on the bright side of life, and while I have never seen him since, I know that when he came along to the age when the present or the future did not have so much in store for him that he could look back with pleasure over the pleasantest part of his life years before and get much enjoyment out of that.

These are simply incidents in the lives of men who were famous years ago in the show business and go to show the ups and downs of that kind of a show and the chances they had to take.

In eighteen and eighty-two Sam Watson, who was in Europe for Adam Forepaugh, discovered a giant in London, England by the name of Henry Cooper. Cooper was brought over to this country on a three year contract with Adam Forepaugh and in the summertime was on exhibition in the side show and in the winter was leased to the museum. He was

the greatest giant that his country ever saw, standing eight feet, four inches, not fleshy and yet weighing three hundred and seventy five pounds.

Col. Henry Alexander Cooper, the English giant. Pfening Archives.

Cooper got a big salary and naturally being a good fellow, he was soon a favorite

around the show. He finished his three year contract with Adam Forepaugh and later bought out a gentleman's cafe in Buffalo and retired from the show business. Cooper made some money in his new venture, but was not content and later sold out his business in Buffalo and went back into the show business which was more to his liking.

He was here some nine or ten years ago with the Sells brothers shows and while we were talking over old times Cooper said: "Dave, these are nice people here to travel with, but there was only one man for me and that was old Adam Forepaugh. I never knew anyone who ever worked there and left that they didn't want to get back home. He was certainly one grand old man."

In those days Adam Forepaugh brought many foreign performers over to this country, and I never knew one to go back over the water in the fall that they weren't anxious to come back again. They said there was more money here and better treatment than in the European countries.

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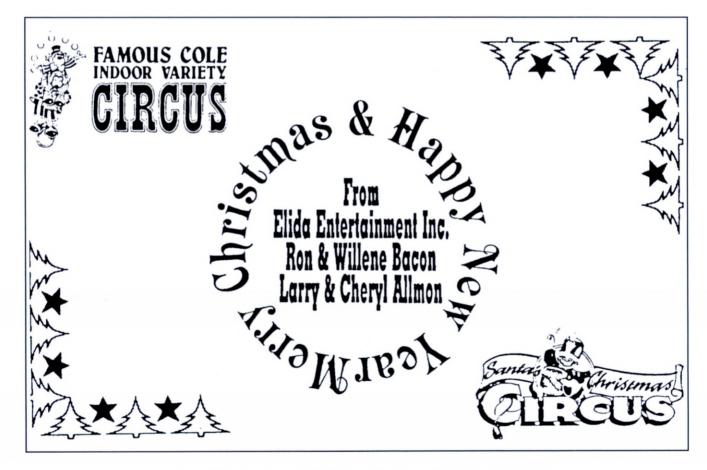
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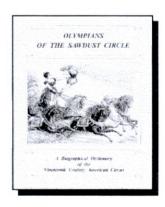


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Alf Ringling's Baraboo Home

By June Coates

Fourteen years after the first performance of the Ringling Bros. Circus on May 19, 1884 in Baraboo, Alf T. and Della (Andrews) Ringling built a beautiful mansion there. The year was 1898. The home was to become Baraboo's first hospital in 1922. Many events led to this change of use and ownership.

Alf T. and Della were married in 1892 and sadly, their first two children, baby Ruth and Roland Henry, died in infancy. Richard Theodore was born in 1895 and grew up to become involved with the Ringling Bros. and Barnum & Bailey Circus. They also adopted a girl, Marjorie, born in 1912. In 1938 Marjorie married Jacob Javits, but it ended in divorce after just three years. Javits went on to become New York State Attorney and later a well-known senator from New York.

When the Ringling Bros. Circus joined the Barnum & Bailey Circus, (they had owned it for ten years) and moved their winter quarters to Bridgeport, Connecticut in 1918, Alf T. moved with the circus, but Della refused to leave Baraboo and her beautiful home. She sued Alf. T. for divorce on grounds of desertion. Alf T. married again, and after a second divorce, built a large stone mansion in Oak Ridge, New Jersey.

When Richard was 21 years old his father set him up in a circus called "The R. T. Richards Supreme Show of

the World." The show opened on May 10, 1917 at Dover, New Jersey. Alf T. had long entertained the thought that all circuses would travel in motor trucks, as they were to do forty years after his time. The R. T. Richard's Show turned out to be quite a lesson in financing for Alf T., and would test his theory of traveling overland by automobile and truck. None of the other Ringling brothers gave Alf T. financial assistance in this venture, nor did he ask for

any. The R. T. Richards show managed to struggle through two seasons, 1917 and 1918, but they were disastrous years, and the circus faded from the scene. The first year it played 121 cities and towns, closing at Media, Pennsyl-vania in October and returned to winter quarters at Oak Ridge. The circus carried 116 horses which were replaced by motorized equipment. It equaled any ten-car show. The big top was a 90 foot round top with one 50 foot middle piece.

Richard tried promoting indoor entertainment, but this also proved unprofitable. Richard and his wife, Aubrey Black Ringling and their three children, Paul, Jane and Mable, moved to the family ranch near White Sulphur Springs, Montana.

Richard managed rodeo and other attractions there until his untimely death in an automobile accident on August 31, 1919. He was just 36 years old.

After Della's divorce she turned Catholic, and was thinking of moving to Washington, D. C., or perhaps abroad, to suitably educate Marjorie. What to do with the 14 room mansion she loved? She had thought of giving it as a home for

The St. Mary's Ringling Hospital in Baraboo. C. P. Fox collection.



wayward boys, but one day both her priest and her doctor called on her. Della held both men in high esteem. They asked her if she would donate her home for a hospital in Baraboo. Since Al had built the gorgeous Al Ringling theater, perhaps the Ringling name could also be remembered by establishing a hospital? Yes, she would do it!

In May of 1922, the Sisters of St. Mary from St. Louis, Missouri, came to Baraboo to look over the home, and they accepted the Alf T. Ringling home as a hospital. The renovation would cost \$24,000 and would have a 25 patient bed capacity. In November of that year the hospital opened and was named St. Mary's Ringling Hospital. Over the years, additions were built, mainly because the Hercules Powder Plant was constructed just south of Baraboo after the start of World War II, and the population of Baraboo doubled.

In 1960 the State Board of Health recommended the erection of a new hospital on a new site, and suggested converting the fire-resistant portion of St. Mary's Ringling hospital to a nursing home. The Alf T. home was not fire-resistant, and so was razed in January of 1977. The new St. Clare hospital was completed in June of 1963. The brick additions of St. Mary's remained and became a

convent and later a home for retired Sisters of St. Mary's.

(The home that Charles built in Baraboo and later sold to Henry, is now occupied by Salome Ringling Clayton-Jones. It was built in 1900 and 1901. The Al Ringling mansion, built in 1905 and 1906 was purchased by the Elks Lodge in 1936 and remains their property today. It desperately needs restoration.)

ONLY BIG SHOW COMING

No Cambling Devices Tolerated

VOL. V, CHAPTER 6, PART ONE By Orin Copple King

1898

An advertisement announcing the coming to Pittsburg on Thursday, July 21, 1898, of Forepaugh-Sells Brothers, appeared in the Pittsburg *Kansan* on June 30. The two-column ad ran the length of the page.

'THE BIGGEST SHOW AND BIGGEST DAY EVER SEEN IN PITTSBURG.

'The New Aggregation one of the most powerful in the World.—New York World.' The All-Feature Show of the World PITTSBURG, Thursday, July 21, The Original ADAM FOREPAUGH and SELLS BROTHERS, AMERICA'S GREATEST SHOWS UNITED, Including, For but One And the The Usual Price of Admission.

"All the Greatest Living Features and Greatest Artists on Earth.

"SAVAGE NATURE'S GREATER CAPITAL

"Magnificently Complete Double Menageries.

"Unequaled in numbers, variety, size and quality by any other

"Zoological Collection, National or Individual on Earth.

"THE ONLY MALE HIPPOPOTA-MUS.

"Two Grandest Herds of Wisest Elephants

"The Best Taught Performing Droves on Earth.

"TWO GREATEST CIRCUSES COMBINED"

Beneath a cut of a performing troupe of riders, the ad continued.

"Three Circuses in Three Rings "HUGE ELEVATED STAGES

"Grand Imperial Hippodrome

"Water Carnival and High Divers "2 Herds Performing Elephants

"Col. Magnus Schult's Troupe of Twelve Great Danes

"Lew Sunlani's Performing Mexican Bull.

"Mame, Yucca Female Sampson

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"WONDERFUL BICKET FAMILY

"Marvelous Octavian Troupes
"Twelve Bareback Champion

"Twelve Bareback Champion Riders

"Livingston, Demoras and Devere Troupe.

"Laure-Walton Sextette of Acrobats."

At the side of the above list of features was a cut of 11 divers splashing in a pool of water.

"A PROGRAMME OF 100 CHALLENGE ACTS.

"3 Rings, 2 Stages, Revolving Pedestal of Art, Mid-Air Entertainment

"New Faces, New Feats, Foreign Triumphs, Performing Dens of Huge And Savage Brutes. The "Only Arctic and African Aquariums. Caravans, Com-

This 1898 Forepaugh-Sells herald folded to become a courier. Pfening Archives.

panies, Families, Studs and Stables of Inimitable Actors and Clowns. The Specially Imported

"Great Kokin-Mignonette Jap Circus. [Cut of elephants, including one baby, followed by an impressive list of "Onlys."]

"The Only Flock of Princely Plumaged Ostriches.

"The Only Full-Grown Snow White Polar Bears.

"The Only Four Tremendous Malay Tiggers (sic).

"The Only Enormous Black Maned Lions.

"The Only Tremendous Two Horned Sumatra Rhinoceros.

"The Only Pair Saddle Back Tapeirs (sic).

"The Only Nigger Antelope.

"The Only Giant Cassowary.

"The Only Superb Australian Emu.

"The Only Gnu.

"104 Gorgeous Pictorial Cars, Lairs and Cages.

"UNITED HIPPODROME OF NERO'S ERA.

"The Amphitheatres of Modern Nations. Most Colossal Coliseum Course.

"Immense Classic, Imperial Arena. The Most Exciting, Amazing and Successful Races of Every Kind, Age and Country [Cut of Cleopatra's Barge]

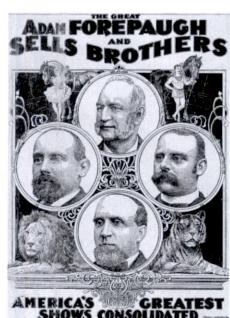
"Admission 50 cents. Children under nine years, Half Price.

"Two Performances Daily at 2 and 8 p.m.

"Doors open an Hour Earlier."

The peculiar handout below appeared in the *Kansan* on July 14: "In the great Forepaugh-Sells Brothers' aggregation special attention is paid to the pleasure and comfort of the ladies and children, who can at all times visit it unattended with perfect propriety and safety.

"The great combats and games of ancient Rome are of general and



highly attractive interest and their living reproduction in Adam Forepaugh and Sells Brothers' stupendous consolidated (sic) by twenty stalwart athletes, under the title of Octavians, is one of the most popular hits of the season. At Pittsburg July 21st."

The *Kansan* had nothing more to say about "The All Feature Show of the World."

The Parsons *Weekly Sun* ran two handouts on July 7 heralding circus day on July 22.

"GREATER AMERICA'S GREATEST EXHIBITION.

"A circus deal, involving two of the largest amusement enterprises in the country, has just been consummated in the combination of the of the well-known interests Forepaugh Show with Sells Brothers' Enormous Railroad Shows. The combination was effected by James A. Bailey, owner of the Forepaugh, who concluded arrangements Messrs. Ephraim, Lewis and Peter Sells. The consolidation will make the new show one of the largest in the world. The Forepaugh show was founded nearly half a century ago, and was purchased by James A. Bailey on the death of its proprietor in 1890.

"Notices similar to the above appeared in all the leading dailies of the country and were telegraphed by the Associated Press and the United Press, the event they chronicled being justly regarded as the most important and far-reaching one that has ever transpired in show business; and such it undoubtedly is. Since then all the details of the colossal aggregation have been perfected, and it will make its first appearance in Parsons on July 22, when something most extraordinary in the amusement way will stupendously materialize. By the terms of the agreement no other big show will appear in this section this season, nor will it be required, as this titanic arenic double-ender will supply all that is really worth seeing, and more than enough to wonder at, laugh over and comment on for the current year. The huge consolidated menageries,



Lithograph used in 1898. Circus World Museum collection.

circuses and hippodromes will include the most complete zoological collections and the greatest number of the best arenic performers in the world. There will be seen the only two biggest herds of best trained elephants, the only educated sea lions and seals, and genuine wonders they are; the giant male hippopotamus, only monster two-horned Sumatra white rhinoceros; the only flock of ostriches; the only African eland, Niger antelope, gnu, and mature polar bear; the only lady clowns and ringmasters, in long skirts; the only Nile and Arctic sea aquariums, and the most noted principal male and female bareback riders, charioteers, jockeys, clowns, grotesques, acrobats, bicyclists, equillibrists, athletes, high-air experts, jugglers, Japanese, and animal actors, in a hundred splendid races and marvelous performances. The united morning parades of these two greatest shows will be a stupendous and superb spectacle, well worth coming a long way to see. Of course, you all want to see the greatest, and here's your chance."

The following handout ran on July 14: "The Only Iceberg Artists.

"There is at least one new thing under the sun which shines upon the tented field, and that is Capt. Woodward's really famous and only school of trained Alaska Sea Lions and Seals, which this season forms one of the exclusive and unique features among the thousand and one

attractions of the enormous consolidated great Adam Forepaugh and Sells Brothers' menageries, circuses and hippodromes, to pitch their stupendous canvases in Parsons on July 22. When the exceedingly wild and timid nature of these strange Arctic amphibia is considered, coupled with the fact that they are provided with flippers only to supply the place of hands and feet, their performances absolutely marvelous and trench closely upon the incredible. That such neces-

sarily clumsy creatures on land have been successfully taught to drill, pitch, catch, play upon different musical instruments, sing, and imitate many other human acts and arts, almost surpasses belief; but that they do so is incontrovertibly attested by the entire press of New York, in which they continuously drew big and delighted crowds all last winter. From the mild-eyed 'Leo,' the monster marine clown, whose mirthful contrariness makes every one roar, they are wonders--a good deal more than well worth seeing."

A two-column ad closely similar to the one used at Pittsburg also appeared in the *Sun* on July 14. The only major change was a cut of Col. Magnus Schults "\$25,000 Troupe of Champion Great Danes" which replaced the equestrians in the Pittsburg ad.

The Weekly Sun went to press on Thursdays and by the time the next press day came around the circus had been gone a week and was old news not worth reporting.

Forepaugh-Sells advertising car No. 1 spent the 4th of July in Wichita "pasting up big posters." The *Kansas Commoner* carefully researched the art work and concluded that, "A hippopotamus has exactly nine teeth. We have counted them time and again as we looked into the animals' mouth on the big show posters. If he had more or less he would be a fake."

A lengthy two-column ad which appeared three times in the *Commoner* gave the lot as the Mathewson-Central Avenue exhibition grounds. The Wichita *Herald*

ran the same ad in German.

Car No. 2 arrived on July 14 and finished the job for the exhibitions on July 25.

The *Commoner* was generous with its news columns and ran several lengthy handouts, one of the best of which bragged about the elephants.

"Have you seen the elephant? In a figurative sense, doubtless, many of you have, or think you have. In a literal one, at Wichita July 25, you will see him in greater numbers, to better advantage, and under more surprising and entertaining conditions, that he has ever before been seen. How so? Why, because at the place and on the day and date given he will immensely, marvelously and hilariously materialize, and the two most celebrated and most sagacious separate herds of him, one of which is the original and only Adam Forepaugh herd, and the other that of Sells Brothers; both appearing simultaneously, and each perfectly and surprisingly illustrating the methods and results of different schools of training. The united and rival mammoths and midgets of their sagacious species, including centenarians and babies from Asia, Africa, Ceylon, Borneo and Sumatra; elephant soldiers, comedians, clowns, dudes, soloists, equilibrists, dancers, mountebanks, athletes, actors, policemen, prize-fighter, waiters; wheelmen, racers, musicians, aldermen, tumblers, acrobats and mimics; battalions, quadrilles, pyramids and schools of elephants; histrionic companies and individual stars. Many of these colossal creatures have been in continuous active training for at least half a

century, and have reached a status of unprecedented proficiency. They are of themselves two great shows, and yet but one stupendous feature in a double aggregation of the biggest menageries, circuses and hippodromes in this or any other country. Everybody ought to see them and doubtless almost everybody will."

The *Commoner* was on hand for the show's arrival. "Sunday was circus day in one sense of the word. There was no exhibition, excepting

that the whole proceeding from the time the first section arrived in the morning till darkness settled over the tented city in Matthewson's pasture was a free exhibition.

"The first section of the train arrived from Coffeyville, 149 miles away, at 10:30 in the morning, but there was a crowd around the railroad yards as early as 7:00 o'clock and many of them waited patiently till the circus did come. The first section of the train contained five car loads of horses and all the canvass, poles, stakes and other necessary parts of the big menagerie tent, the cook and dining tents, the tents for the horses and all the cooking utensils.

"The first thing to be unloaded was a bundle of iron stakes or pins. Those were taken at once to the grounds by the tent foreman and his assistants and the ground was platted for all the tents. The iron pins were driven down where the center or main poles were to be and where the stakes to hold the guy ropes were to be driven. The location of every tent to be on the ground, including the big circus and menagerie tents, was surveyed and marked in a very short time and very few measurements were made.

"In twenty minutes after the first section arrived the cars were all unloaded and hauled to the grounds. The men had not yet had breakfast and the cook tents were the first to go up. By the time they were up the fires had been started and a very

The big bandwagon in an 1898 Forepaugh-Sells parade. Circus World Museum collection.



"It was then after eleven o'clock and breakfast and dinner continued till after two o'clock and all of the 550 people who were with the show had been fed.

"There were two separate cooking outfits and dining tents. The laborers eat at one and the actors and higher salaried people eat at the other. There was no suspension of the work of unloading the cars and getting the show in shape while dinner and breakfast were being eaten. Some of the men eat while others worked.

"There were five sections in all of the show train, and the last did not arrive till after one o'clock and it was two o'clock before all the cars had been unloaded.

"There is no handling of material on the cars. Every thing is loaded on wagons and the loaded wagons are run on and off the cars and all the handling of material is done on the show grounds. The canvas, the poles, the stakes, the seats and everything pertaining to the show except people, horses and elephants is in wagons ready to be run off the cars as soon as the train stops. The horses, while on the cars, have their harness on.

"The system with which a show is handled is equal to that of an army. There is no rushing to and fro and no confusion. Very few orders are given and there is no loud talking or swearing by the men or bosses. Every man seems to know what his work is and does it without orders.

"The Santa Fe yards were full of people watching the process of unloading the show and there was a

> large crowd on the show grounds during the afternoon to see the tents put up and to view the unusual and interesting sights to be seen on a big show ground.

> "By four o'clock there was a general move to the city park to see the elephants take their Sunday bath in the river. Eight big trained elephants were taken to the bank and it took no coaxing to get seven into the water. One thought the



water might be cold or was afraid he would sink in the sand and refused to go in. He went to the edge and threw some water over himself and called that a bath. The others went in and wallowed around like hogs to their hearts content. They then crossed to the other side of the river and climbed up the bank into the park.

"It seemed that nearly all the people in Wichita turned out to see the elephants swim. The bank on both sides of the river was thronged with people. The water was about five feet deep and the animals managed to cover themselves by lying down."

After show day the *Commoner* reported, "The Forepaugh & Sells Bros. show has come and gone. In many respects it was a good one and the people who visited it are generally satisfied with what they saw. Like other three ring circuses, there is more complaint about the acts that could not be seen on account of inability to look in three places at the same time when there is about things that were not to be seen.

"It was a good circus day, though hot, and the town was filled with people. Perhaps 10,000 went to the show.

"A storm came up at one o'clock and kept a good many people from the performance. There was a strong, gusty wind for a time, followed by some rain which cooled the atmosphere considerable.

"Some of the animals were rare and all looked tired, hot and dissatisfied, except the elephants. They appeared to be composed, cool and serene and seemed that to feel that on them rested the responsibility of keeping up the dignity of the show. The elephants with this show were highly educated and were next in intelligence only to the sea lions or seals. The sea lions would do almost anything if paid for their trouble with fish.

"There were two young cub lions, 12 weeks old, that attracted much attention. The hippopotamus and two horned rhinocerous (sic) also attracted their share of attention.

"The new feature of the circus was the dive from a height of 50 feet into



The 1898 hippo den had come from the Sells circus. Pfening Archives.

a three foot tank of water. This act is new and apparently very difficult and dangerous, but the performer went over backwards and made the plunge in safety."

A few days later the *Commoner* reported that on August 2 in Columbus, Ohio, "Ephraim W. Sells, the oldest of the Sells Brothers, well-known circus men, died here at noon today of Bright's disease, after an illness of several months."

The Topeka *State Journal* also ran the above report but added, "Mr. Sells owned considerable property in Topeka, and is well known here. His brother, Allen Sells, was long a resident of Topeka and died here several years ago [1894]."

Ephraim was a frequent visitor to Topeka, but he was not as extensive an investor in the town as were his brothers, Allen, Lewis and Peter.

"Ephraim Sells, late the head of Sells' Bros. shows, and at the time of his death representative of Sells Bros.' interest in the Forepaugh-Sells Bros.' combination," according to the Journal, August 6, "leaves his entire estate to his widow, who is given three months in which to qualify as executrix. It is estimated that the estate is worth \$500,000. Mr. Sells directs that if at the time of his decease he should have any interest in the Sells-Forepaugh show, that interest is not to be disturbed until the close of the show season, but when the show goes into winter quarters he wants his interest disposed of according to the law of Ohio and the proceeds given to his wife. Mr. Sells left two daughters and a son, none of whom he mentions in the will."

The Hutchinson Clipper, following show day on August 10, had much to report: "Adam Forepaugh's and Sells Brothers' united and consolidated shows paid Hutchinson a visit Thursday and attracted thousands of delighted spectators to our bustling little city. The good people from the country began to arrive early in the morning and hundreds of visitors were on

hand when the first section of the show train pulled into town. With Forepaugh's and Sells Brothers' great show, everything is on time. Some people said that the parade would not be out before noon, but some people guessed wrong and the magnificent pageant came down Main street promptly at 10 o'clock as advertised, and was the finest ever drawn through the city. There were band chariots which were fine pageant vehicles and almost cost a fortune. Cleopatra's barge of state was a sumptuous and fascinating oriental revelation. Besides this there were many glittering chariots and cages made beautiful by the armament of flags and complement of handsomely attired attendants. The parade was certainly a beauty and was witnessed by thousands of people. The crowd began to gather into the 'Big Show' at 1 o'clock. Promptly at 2 o'clock the performance began by the rendition of a choice piece of music by the company of splendid musical artists which the circus carries. It was estimated that there were fully 5000 people in the big tent when the review of the animals and performers began. In the parade which passed around the circle in the circus tent, the animals of which this show carries hundreds of valuable specimens, were shown off at great advantage. There were 14 elephants which afterward proved to be very intelligent and performed many difficult and amusing feats. 'Sultan,' the big lion, and 'Queen,' the mother of the largest tigers now living were also the object of a great deal of comment. This giant tigress has lately given birth to three cubs which have been named Dewey, Sampson and Schley. The show carries 400 horses including some very valuable ones. The trick horses which performed were

well trained. This show has a complement of bareback riders and trapeze performers that is hard to out class. Aerial artists who performed seemed to be as much at home in the air as the ordinary man is on the ground. Trapeze work that deserves to rank as almost the best

ever seen in this city is done by the Bickett family. The tricks and feats of daring and strength performed by them were the delight of the spectators. The seals, under the direction of their famous trainer Prof. Woodward. give an exhibition this season that surpasses in some respects their altogether wonderful series of feats of last year. The little 'reasoning seal,' as he is sometimes called still sits next to the big sea lion, and utters his plaintive protest when the latter catches the fish that were intended for him; and the big sea lion still beats the base drum in answer. A Roman drill, pleasing to the eye, was executed by what are termed the Octavians, 16 in number. They gave an exhibition of Roman combat that showed excellent training as well as a knowledge of history on the part of the trainers. And then there were the contortionists, and the slack wire performers, and many others to catch the eye and please the fancy. The program continued almost three hours and included all the high-class performances which any show of such magnitude would carry. The show was certainly very satisfactory to Hutchinson and Reno county people and all our visitors."

Hutchinson's circus day was not all glory. The *Clipper* had some bad news to communicate.

"Thursday during the parade George Reitz's horse, which he was driving up Main street, became frightened and ran into Fair's lumber yard and broke a leg. Mr. Reitz was thrown out of the buggy and one arm was caught in a wheel and he was dragged across the street, but as good luck would have it he escaped with only a few bruises. The horse had to be shot."

More bad news, "During the Adam Forepaugh and Sells Brothers parade Thursday the following hous-



The No. 4 (there was no No. 3) Forepaugh-Sells advance car in 1898. Pfening Archives.

es were visited by burglars: L. A. Beebe's on East First avenue was entered and \$32 in cash missing. B. Mantele's on West Seventh, a good supply of jewelry and silverware was carried away. J. R. VanZandt's home was robbed and some valuable articles taken. J. B. Wray on Avenue F, East, two gold watches were taken. At J. R. McGrath's home, Seventh, a suit of clothes, pair of shoes, and pocketbook containing \$6, were taken. At Wm. Kelly's home on B East, two gold watches, jewelry and other valuables were stolen. At B. E. Allison's East Sixth, \$15 cash, jewelry and a coat was taken. A large number of tools and several coats were stolen from the tool shop of W. R. Rush near the Santa Fe track. H. C. Barrett's home on East First was entered but robbers were frightened away before securing anything. At the home of J. F. Corrigan, on Tenth street, thieves entered but were frightened away before stealing anything. Here three of the gang were caught just as they were leaving Mr. Corrigan's yard. They were searched by the police and rings, watches, jewelry and other valuable articles were found on their person. The men claim to be from Kansas City and Omaha."

And more bad news, "Thursday night the safe at the Missouri Pacific depot was blown open. Three blasts were heard in quick succession and the explosion was so loud that it brought the police from all directions to the scene. But the robbers were too sharp as they had made their escape before being caught. The safe was completely demolished but its contents were left untouched. The bloodhounds were sent out after the burglars and traced them to the

Arkansas river bridge. One hound crossed the stream and found the track on the other side but those who were following were not mounted and were left in the chase and returned home. There was no loss excepting the safe."

The *Clipper* had some other comments under the heading, "SUMMERSAULTS.

"It was a big day.

"There was not a serious accident on the show grounds.

"The small boy (and many big ones) were in their glory circus day.

"There were monkeys in the city Thursday that didn't belong to the circus.

"The press of the city will remember Mr. Miller, the obliging press agent. His courteous treatment to the newspaper people no doubt attribute much to the success of the show.

"Hutchinson is going to have another big show September 12th and the throng of people that will be here on that day will be wonderful.

"Buffalo Bill's Wild West show is coming.

"Blacksmith, carpenter, paint and harness shops are carried by the Adam Forepaugh and Sells Brothers' shows, and are managed by men well acquainted with their business. The show does not depend upon local talent to repair accidents but carries a crop of men expressly for the purpose."

The Ellsworth *Populist* following circus day August 10, reported that, "An immense crowd attended the great Adam Forepaugh and Sells Bro's show on last Wednesday. This show has many new features and among those worthy of special mention was the pearl diver and the band of seals and sea lions that appeared to understand everything their master said. Of course these animals could not make music but they were perfectly willing to try and did fail to do their part.

"There is no use trying to watch all the performances that goes on under this great circus tent. It is utterly impossible to keep track of it all.

"We will say this much for the

press agent and that is he knows how to treat the press."

In two other columns the *Populist* commented on a piece of peculiar larceny.

"The Forepaugh and Sells Bro's. show make a great mistake in letting swindlers follow them around. The first ticket wagon sold tickets at 60 cents while they advertised to sell at 50 cents. Many an extra ten cents was taken from those who did not know there was a 50 cent ticket wagon on the ground.

"W. J. Mills was in the city on show day. He thinks the 60 cent ticket wagon a fraud and should receive a little free advertising."

A report in the Seneca *Tribune* causes one to wonder what circus the editor saw on August 20.

"The Adam Forepaugh-Sells Bros." stupendous consolidated aggregation of amusement enterprises which gave two performances here Saturday was a genuine, gigantic fraud. For an institution that did the advertising and made the pretense of being a first-class organization as they did, it certainly was the thinnest thing that ever struck Seneca. Not only was their performance poor, but they were accompanied by a gang of thieves and pickpockets, charged exorbitant prices of admission whenever they could, and worked the good people whenever they got an opportunity."

Anything the Sells brothers did was noteworthy in the Topeka press. The *State Journal* on February 5 related Edna Whitney's good fortune.

"NOW A CIRCUS QUEEN. Miss Whitney to Travel With Sells Brothers' Circus as an Attraction.

"Miss Edna Whitney, cigarette girl, Carnival queen and vaudeville star, has been engaged by Sells Brothers for their big show during the show season this year [1898]. Before leaving the city today, Victor Lee, Miss Whitney's manager, divulged the secret of the Chillicothe girl's future employment, and exhibited the contract with the show people. Miss Whitney will join the show the latter part of April.

"Miss Whitney's part in the

show will be to ride in the chariot in all parades as 'Labor's Queen,' and appear in the same roles at all of the performances. From a financial standpoint this work will be the best paying that Miss Whitney has yet engaged in."

The rise and fall of Edna Whitney is a mystery. The last mention of the cigarette girl appeared in the *Journal* on May 12. There is no information on her circus career.

"Chillicothe, Mo., May 12.--Mrs. J. B. Lane, formerly Edna Whitney, who became widely known as the 'Queen of Labor' by reason of her carnival experience, is again a shader in a cigar factory.

"She is now at Gallatin. The queen married J. B. Lane, a druggist, of Stuttgart, Ark., about three months ago and returned here three weeks ago. They could not agree. In view of Mrs. Lane's recent notoriety, her latest experience has caused quite a sensation here."

The Forepaugh-Sells show opened in Columbus, Ohio, with exhibitions on April 25 and 26. The Topeka *State Journal* reported an accident on April 26, without any subsequent information.

"Columbus, O. April 29.--A tragic accident occurred at the Sells-Forepaugh circus yesterday (sic) afternoon in the presence of 10,000 people.

"James Bishatt, who does a daring diving act backward, sustained in-

The Forepaugh-Sells elephant herd in an 1898 parade. Circus World Museum collection.



juries which will probably prove fatal. Bishatt dives from a beam attached to the center pole, a distance of 40 feet, into a tank of water. As he jumped this afternoon a foot slipped. He fell to the tank, his back striking the wooden side. He was quickly taken out and carried to the dressing room, the horrified audience not knowing whether he was dead or alive, the general belief being that he could not live after falling with such force against the tank. But Bishatt still had a spark of life. He was taken to St. Francis hospital, where it was found that he had sustained very serious internal injuries.

"The house physician expressed the belief that Bishatt could not live. No bones were broken."

There was no report on the outcome of Bishatt's misfortune.

The *Journal* continued its coverage of the show with a report, June 28, of a blow down at the night performance at Sioux City, Iowa on June 24.

"Sioux City, Iowa, June 28-Forepaugh and Sells Brothers' circus tent was blown to ribbons in a gale here. Hundreds of people were imprisoned under the entangled canvas, poles and ropes. There was a mad stampede for the entrance and between that and the crashing timbers many people were hurt.

"A thorough search was at once made of the ruins by the police, when the dead body of Adolph Halverson was found. The injured were removed to their homes. Among the seriously injured is A. W. Erwin, a leading merchant. The number of injured will probably reach twenty or

thirty, of whom not more than four or five are seriously hurt.

"The animals in the menagerie were in their cages ready for the train and none were lost. There was a stampede among the horses, however, which for a time threatened serious results. The loss to the circus people was heavy."

The St. Louis *Post-Dispatch* listed 33 injured and three dead, including an unidentified infant.

The Journal's final word appeared September 26. "The Forepaugh circus is reported wrecked and two men killed at Wilson [West Virginia] on the

Norfolk and Western road, 56 miles south of Kenover."

The Original Adam Forepaugh and Sells Brothers America's Greatest Shows United exhibited in the following Kansas towns in 1898: July 19, Lawrence; July 20, Chanute; July 21, Pittsburg; July 22, Parsons; July 23, Coffeyville; July 25, Wichita; July 26, Harper; July 27, Arkansas City; August 1, Wellington; August Eldorado: August 3, Kingman; August 4, Hutchinson; August Great Bend; August 6, Lyons; August 8, McPherson; August Salina; August 10, Ellsworth; August 11, Abilene; August 12, Beloit; August 13, Washington; August 15, Osborne; August 16, Concordia; August 17, Manhattan; August 18, Holton (Matinee); August 20, Seneca; August 22, Marysville

Where the Adams show came from and where it went is unknown. All that is known appeared in the following story in the Buffalo, Kansas, Advocate August 26, 1898, relating the events of show day, August 22.

"Frank Adams' show came into town Sunday, and Monday morning four or five of his employees decamped. He failed to find any help at this place but pluckily raised his tent, arranged the seats, gave a street parade and performed creditable feats of wire walking on a wire stretched from the old corner building to Hogue's hardware. At the night show given by himself, wife and son he collected about \$25."

* * * * *

A handout used in the Kinsley Mercury touched on the merits of Col. G. W. Hall's Big Rail Road Show of 1898.

"Col. Hall's Colossal Aggregation of Educated dogs, ponies and trained animals will make a bid for popular favor in Kinsley on Saturday, August 27th. An exchange says that Col. Hall's United States show broke all records by showing more than they advertised, the trained animals were the best ever seen in Denver. In the menagerie tent we found a vast and rare collection of animals from all quarters of the globe. The vast herd of sacred cattle was quite a feature. The ring acts are all new and novel. One act being well worth the price of admission. The Mexican troup of acrobats were cheered to the echo and deservedly too."

The above boastings were claimed to be quotes from the Rocky Mountain News, Denver.

Following the exhibitions the Mercury "Col. stated that, Hall's circus which visited Kinsley last week was on the whole the best show we have had this The animals, while not numerous were fine specimens and the ring performance was interesting. Col. Hall is a character. He has been in the show business for forty-one years and while he has accumu-

lated a comfortable fortune he still sticks to the business. He owns a large tobacco farm in Wisconsin and property scattered all over the country and while getting along in years he prefers the showman's life to idleness. Two years ago he was badly crippled by one of his elephants, his leg broken and has to walk with a crutch. The people connected with the show were courteous and pleasant and the editor is indebted to them for a sight of the inner workings of traveling shows."

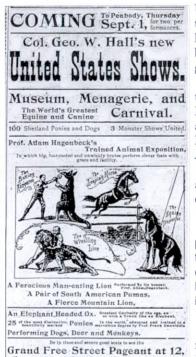
Noon, presenting a magni Dens, Lairs, Tableau Wag

The Stafford County Republican carried an advertisement on August

"COL. GEO. W. HALL'S Equine and Canine Carnival will show at STAFFORD on Aug. 30.

[Cut of 5 fighting lions and trainer] "Two Performances Afternoon and evening at 2:00 p. m. and at 8:00 p. m. sharp. Doors open one hour earlier. 100 Performing Dogs 100 and Ponies. A Large Collection of Trained Animals, Performing Lions, Tigers and Elephants, Drove of Sacred Cattle, Monkeys and Birds.

"A Troop of MEXICAN ACROBATS In wonderful evolution in Mid Air. These acrobats will appear in the



Two Complete Performances Each Day,
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United States for the first time and have been secured by COL. HALL at great expense.

"One Ticket Admits all Shows.— Remember the Day and Date-STAF-FORD, TUESDAY, AUGUST 30.

"No gambling of any kind permitted on show grounds."

This Hall newspaper ad appeared in the Peabody Gazette on August 25, 1898. Kansas State Historical Society.

The Republican reviewed the show in one sentence. "Tuesday during the pretended parade of the show. Ed

Arrend's house was broken into by some would be robbers, but nothing

A different ad appeared in the Peabody Gazette using a different title and touting the exhibitions of September 1.

The Gazette was not impressed with the exhibition.

"HALL'S circus and menagerie arrived last Thursday, as advertised, and we believe exhibited some things it had advertised-no more. It was a small one ring affair."

In another column the Gazette reported that, "The Hall show was stranded when it reached Strong City, being unable to pay its employes. The dilapidated condition of the said employes' clothes when whey were here Thursday indicated the coming catastrophe. Now if the thieves with the outfit could be stranded in jail-."

The newspaper files of the Kansas State Historical Society contain much more on Col. Hall, but the health of the author ended the search at this point.

Research funded in part by grants from Wolfe's Camera & Video Inc., Topeka, Kansas.

INFORMATION WANTED: THE GREAT HARTFORD CIRCUS FIRE OF 1944

I'm writing a non-fiction history of the fire and can use anything you have about the July 6th fire or the 1944 Ringling Bros. and Barnum & Bailey Combined Show

Written accounts, audio tapes and photo copies of any memorabilia all OK.

Any help greatly appreciated.
Stewart O'Nan
The Hartford Circus Fire
35 Old Avon Village #1944
Avon, CT 06001

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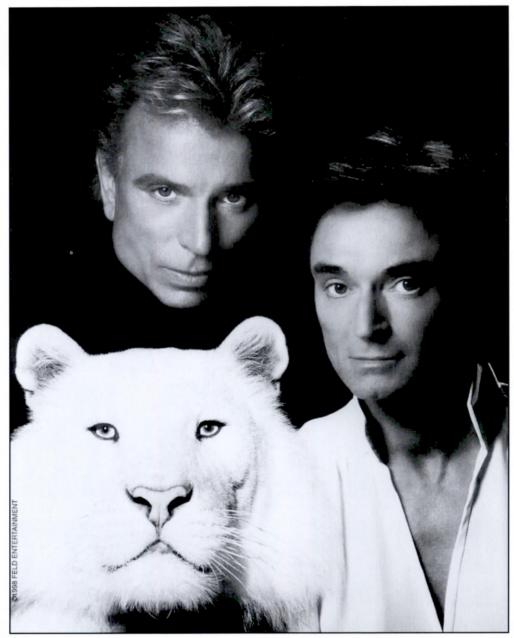
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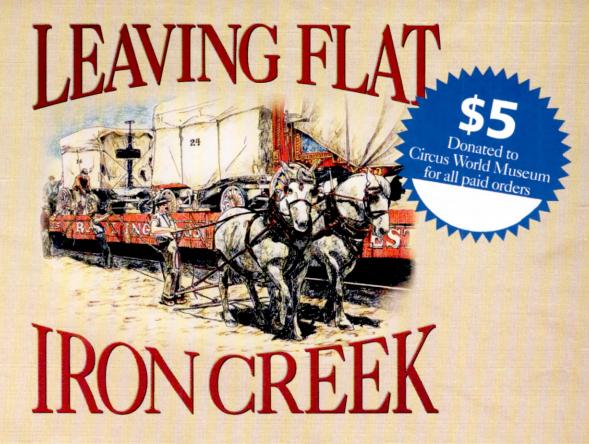
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